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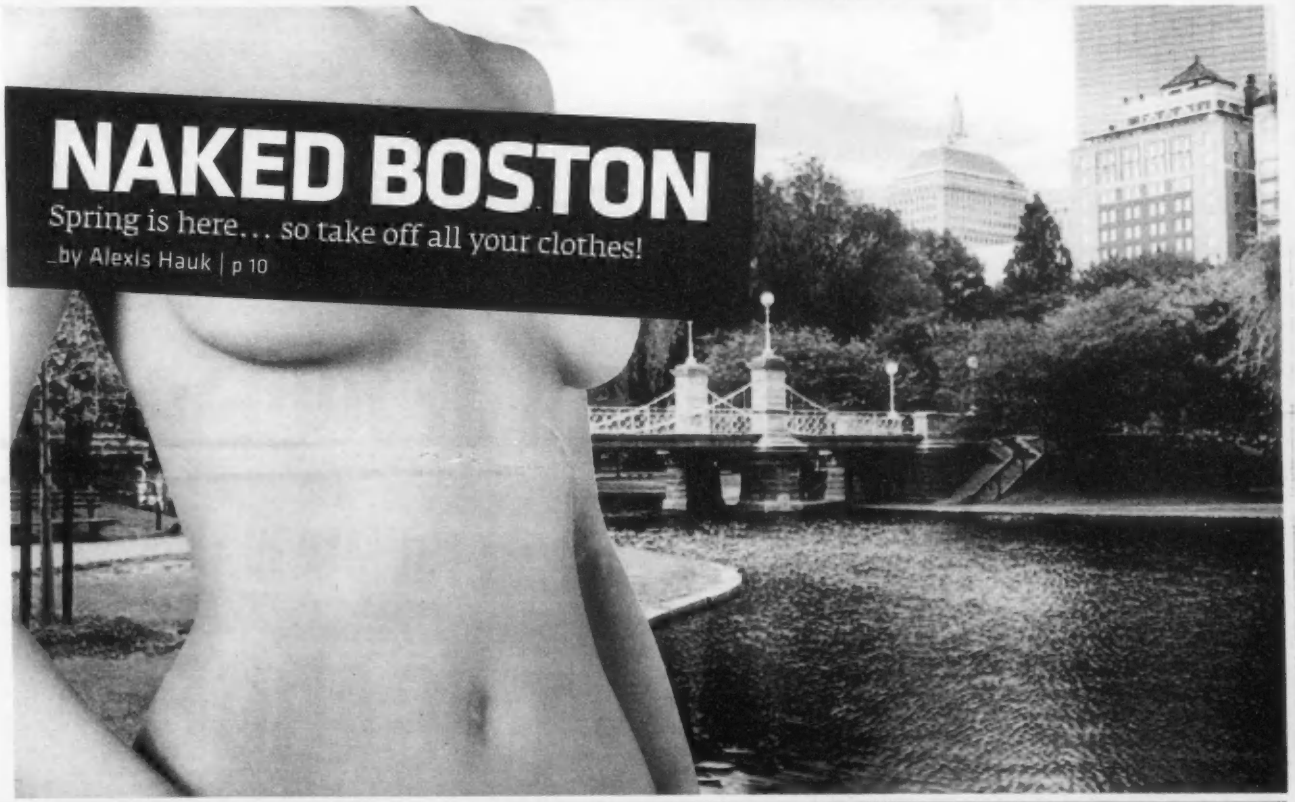

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MARCH 19, 2010

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Editorial

No government-supported health-care system will be able to operate for long if costs continue to skyrocket.

TAXI TURMOIL

PLUS, CONTROLLING LOCAL HEALTH COSTS

Taxis are an under-appreciated and often little-considered component in urban mass-transit systems. They fill the gaps left by the MBTA and offer a sort of curb-to-curb, citywide Zipcar service.

The lot of a cab driver is a tough one. Negotiating the insanity that is known as Boston traffic for shifts as long as 12 hours per day may not be an Olympic-level achievement, but it should be.

The Boston City Council is now taking a look at the year-old system that mandates all city taxis be equipped to process credit cards.

These machines are a 21st-century necessity. Whether the passenger is a business traveler or an after-hours club patron heading home, credit-card swipes have become as ubiquitous as the Charlie Card.

The system, however, appears to place an unfair burden on drivers. Cabbies do not have easy access to fares paid by credit or debit card; in addition, they must pay handling fees of up to six percent for each fare.

Boston cabs are already among the nation's most expensive (as well as uncomfortable), so talk about raising fares should not be entertained.

In fact, fares were already raised in the summer of 2008, when gas prices were at punishing levels. But gas prices have since dropped a dollar per gallon. These are tough times for everyone — not just cabbies, but for their passengers, too. Maybe the fare hike should now be thought of as mitigating the costs of the new and vital card-swipe system.

LAURA CONOE

HEALTH COSTS

The nation's eyes are focused on the drama in Washington, where the Democrats' health-care-reform bill seems finally to be nearing passage. That will go a long way toward eliminating the national disgrace of our current system.

But in the bigger picture, the more important health-care work may be taking place in Boston, where officials in Governor Deval Patrick's administration have been holding hearings this week on cost containment. No government-supported health-care system — and frankly, no government, and few businesses — will be able to operate for long if costs continue to skyrocket.

Health-care-coverage reform solves the moral issue of access, but not the practical issue of costs, which are already busting the wallets of companies, individuals, and local, state, and federal governments.

Massachusetts, which birthed the health-insurance system now being copied at the national level, is the perfect laboratory for this next critical step. But the challenges and roadblocks may be even greater this time around.

For starters, there is little agreement on what is driving cost increases. Stakeholders and ideologues are pointing to a variety of culprits, based not on data but on self-interest and preconceived ideas.

This week's hearings are a welcome corrective to that noise. Attorney General Martha Coakley reported that, contrary to many expectations, health-care costs in Massachusetts are not being driven upward by increased use of services, or even by the much-maligned "fee-for-service" model. Instead — unlike the Medicare system, which is reducing many doctors' reimbursements — it comes from ever-higher prices being paid by insurers to certain hospitals and physicians' groups. These health-care providers do not necessarily provide better quality of care or greater complexity of services, but they have the market strength to demand higher rates.

Coakley's detailed report warns that, perversely, this system is helping the expensive "have" providers to drive lower-priced "have nots" out of business — sending prices even higher.

Not coincidentally, those same hospitals and physicians' groups that hold such power in the marketplace also wield enormous influence on Beacon Hill. So it won't be easy for Patrick to move forward with regulations and laws to "bend the cost curve," as President Barack Obama likes to say.

Undoubtedly, Patrick hopes to make political hay of all this. His main challenger, Charlie Baker, was until recently in charge of Harvard Pilgrim — one of the insurance providers complicit in this scandalous system.

Baker, as the consummate health-care-provider insider, does indeed owe voters an explanation for his actions at Harvard Pilgrim, and a prescription for changing this untenable health-care market. But political posturing by both candidates should not distract from the task at hand: containing the unsustainable rise in health-care costs — now for the commonwealth, and perhaps later for the country.

Letters

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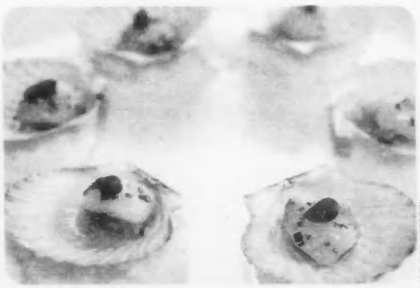
FOOD FIGHT

I don't think food critic Robert Nadeau knows very much about fine dining and what it means to cook good seafood. There are not many places in Boston that serve foods with such bold flavors and elegant presentations as does Bistro du Midi, which he reviewed in the February 12 edition. When I think of fine-dining fish eateries in Boston, not many places come to mind, except maybe Mistral. But that restaurant doesn't have much of a seafood selection and everything is overpriced.



MELISSA OSTROW

At Bistro du Midi, you are pampered. Pair that with an amazing ambience and reasonably priced food and you have a great dining experience. So what that the food is not *all* Provençal French food? What place nowadays serves only one type of cuisine? Southern France is close to Italy, so of course they are going to share in some spices and ingredients on certain dishes. If the food was mediocre, I might be one to complain, but all the food was above par. The only thing I agreed with in this review was that the dessert was not to be missed. Don't listen to the *Phoenix*!

KIRBY MOSLEY
BRIGHTON

JOCK SHOCK

I find it surprising that your article on WTKK host Joe Ligotti, a/k/a The Guy from Boston, doesn't mention The Kid from Brooklyn, because that's who this loudmouth stole his idea and persona from. (See "The Big Ligotti," March 5.)

It's funny that this "true-to-form gilded goumba" (the *Phoenix*'s words, not mine) rants about illegal immigrants and people who work in this country while receiving handouts. He ought to know all about that, since he works for Massport, which is akin to being on welfare *and* being a Teamster. Talk about double-dipping on the taxpayers' dime.

The article also mentioned there are rumors that Ligotti is considering a run for Congress. With his background, never has a person been more qualified to run — excuse me, walk — for office.

MIKE ARNOLD
DORCHESTER

CORRECTION

In our Spring Arts Preview (March 12), we incorrectly stated that *From Orchids to Octopi* is presented by the Nora Theatre Company at the Central Square Theater. In fact, it is presented by Catalyst Collaborative@ MIT, Underground Railway Theater's science-theater initiative with MIT.

This Just In

REALITY CHECK

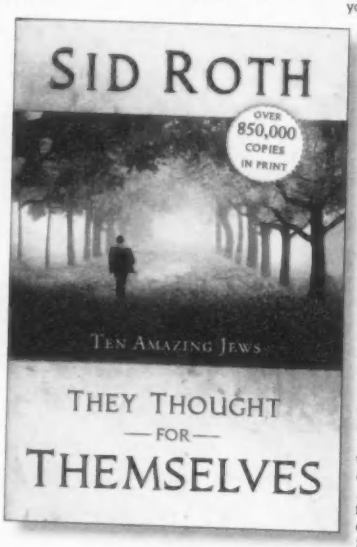
_BY DAVID SIPRESS

"Take a tweet."

Challah Back Dept.

Return to sender

Sure, we've all gotten an unwelcome fruitcake or fluorescent sweater in the mail, usually from a well-meaning and slightly out-of-touch relative. But few New England Jews could have been prepared for the surprise "gift" that recently arrived on their doorsteps courtesy of Georgia-based messianic former businessman Sid Roth. His tome, *They Thought for Themselves: Ten Amazing Jews*, has been sent to Jewish households and those affiliated with Jewish organizations — roughly 100,000 people total. The book urges Jews to embrace Jesus and "think for themselves." According to Roth, the reason Jews don't believe in Jesus is simply because "many Jewish people do not really know who Jesus is, as no one has ever told them." Jews: consider yourselves enlightened.



Roth's unsolicited book comes with a letter that states he was instructed to pen the tome in a dream. In a phone conversation with the *Phoenix*, Roth admits that, although God told him to write the book, a list broker came in handy when deciding where to send it. The broker clearly wasn't all-seeing, however, as the book was mailed to many non-religious folks, too — me included. That's okay, says Roth, who assures me I received his book for a reason nonetheless.

They Thought for Themselves has 850,000 copies in print and was originally published in 1996 with a slightly more ominous subtitle — *Daring To Confront the Forbidden*. The book was re-released in November 2009, with New England targeted as the prime demographic to spread the word. In this book, Roth profiles 10 diverse Jews who found Jesus during trying circumstances, from a Holocaust survivor who forgave her tormentors to a formerly paralyzed man who learned to walk again after watching *The 700 Club*.

Roth, a soft-spoken man in his 70s, says he was possessed by demons as a young man until he was set free 35 years ago. The Jewish-born author spent his 20s in hot pursuit of money as an account executive at Merrill Lynch, intending to become a millionaire by 30. When this didn't happen, he took a New Age meditation course. Roth became concerned, though, after reading a book called *The Bible, the Supernatural, and the Jews*, which alleged that Jews who dabbled in New Age beliefs later faced the wrath of God. According to Roth, he "hit bottom" in 1972. "I'd left my wife," Roth says. "My marriage was in trouble. I cried out, 'Jesus, help!'" He says that a presence visited him in his bedroom, freeing him from what he considered demonic oppression. "I'm a logical person," says Roth. "I knew I couldn't talk to my rabbi. A psychiatrist wouldn't understand me."

> *'Many Jewish people do not know who Jesus is, as no one has ever told them.' Jews: consider yourselves enlightened.*

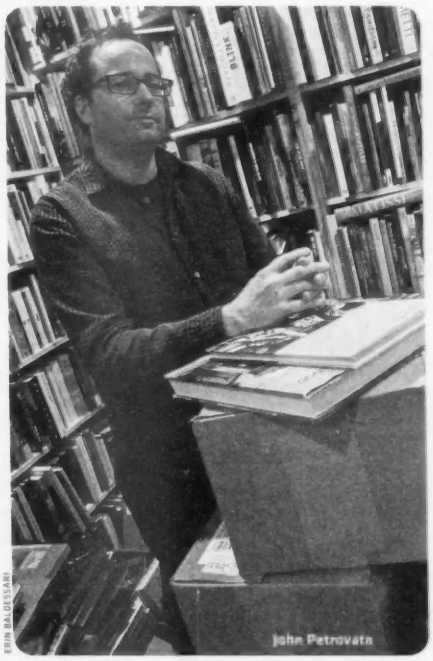
After that encounter, he began to proclaim Jesus as the Messiah. In 1977, Roth started a ministry called "Messianic Vision" (now known as "It's Supernatural!") and a syndicated radio broadcast, hoping to introduce his followers to the healing power of Jesus — something he laments that rabbis don't do and that even Christians are "inhibited" about. Though no doubt many recipients will have few "inhibitions" about the book meeting the same dead-end fate as Aunt Mildred's moldy fruitcake.

_Kara Baskin

Bibliomaniac

RAVEN USED BOOKS TO NEST ON NEWBURY

When some years ago John Petrovato decided to make a career change, he swapped the insecurity of playing bass in a New Jersey–based indie-rock band for the uncertainty of selling used books in Montague, Massachusetts, a mill town on the banks of the Connecticut River not far from Springfield.


ERIN BALDESSARI

John Petrovato

One thing led to another, and Petrovato moved his business, which came to be called Raven Used Books, to Amherst, and then opened a store in Northampton.

After a period of what investment bankers would call consolidation and diversification, Petrovato sold his interest in the still-thriving Northampton branch of Raven and transferred his Amherst operation to 52-B JFK Street in Cambridge, where for the last five years it has nested profitably in one of the nation's brainiest zip codes, 02138.

Although booksellers are not known to be among the most avaricious of capitalists, no one plays the bass professionally without at least flirting with the idea of greater glory.

So, with an eye toward duplicating the success he enjoys in Harvard Square, Petrovato is this Saturday opening a Raven Books at 263 Newbury Street in Boston's Back Bay.

At 1100 square feet, the Newbury outpost will be slightly larger than the JFK headquarters, which occupies 875 clean, well-lighted square feet. In a nod to the more cutthroat retail imperatives on the Boston side of the Charles, the extra 225 feet will be dedicated to display, which in the book biz means showing something more than the spines of its wares.

"Both stores stock about 15,000 books," Petrovato explains on a recent rainy afternoon, as he and employees prepare for the opening. "In Cambridge, we sell about 5000 a month. I expect that we'll do about the same here in Boston. . . . The challenge, the fun of a used book store, is finding the new books — well, the new *old* and *used* books — to keep our customers satisfied and coming back."

And is there a difference in the reading habits north and south of the river?

"We'll have more fiction in Boston than in Cambridge, more extensive art and arts volumes, and we'll carry cookbooks and children's literature," he notes. "We won't have a post-colonialism section, but we will carry philosophy."

_Peter Kadzis

ONLINE EXCLUSIVES @ thePhoenix.com

KEEP BOSTON WEIRD

Want all the tasty flavors of SXSW, but can't afford the flight, the room, and the festival pass? We're serving up the Boston-to-Austin connection daily, with constant tweets, beats, and treats. Check in at thePhoenix.com/sxsw daily during the festival (ends this Sunday, March 21).

Fiddler on the Rise Dept.

THINKING OUTSIDE THE *WOODBOX*

As Daniel Bernard Roumain was growing up in Margate, a small city in southeast Florida with a large Haitian population, he felt playing the violin was "a calling." Now the Haitian-American Roumain has become one of the biggest names in contemporary classical music. This past year alone, he has been profiled on the *CBS Evening News*, played alongside Lady Gaga on *American Idol*, and most recently performed for a global audience in Vancouver for the 2010 Winter Olympics.

Daniel Bernard Roumain

Perhaps "contemporary classical" is a pigeonholing that doesn't do justice to the wide scope of his talent — or his ambitions.

The dreadlocked composer, who now resides in the Dover-Sherborn suburbs west of Boston, has a dynamic range of influences, from Dizzy Gillespie to Bjork, from Jimi Hendrix to DJ Spooky. On his soon-to-be-released (March 30) third album, *Woodbox Beats & Balladry*, the radical-thinking Roumain has expanded the parameters of what listeners can expect from classically trained musicians.

"It's a big sound," says Roumain, who received a doctorate in music from the University of Michigan under the guidance of Pulitzer Prize–winning composer William Bolcom. "It has a real, almost darkness to it. It's a sound I'm really proud of, actually. There's a little bit of everything there for everyone."

Woodbox marries wailing electric violin, heavy drum beats, and screeching turntables. "Sonata for Violins and Turntables Part 1" features a percussion-driven dance mix; "Slowly Fooled" is a spacey, Pink Floyd–esque jam. Roumain can shred on his instrument like Jimmy Page or expertly deliver more traditional classical sounds.

Want more cultural mélange? Roumain's first job was working as an assistant to Luther Campbell, the notorious Miami rapper and leader of 2 Live Crew.

Completed in August of 2009, *Woodbox* begins with the ominously titled "Spaceships over Haiti," a frenzied fracas of violins and drums with a bass solo straight out of a Beastie Boys album.

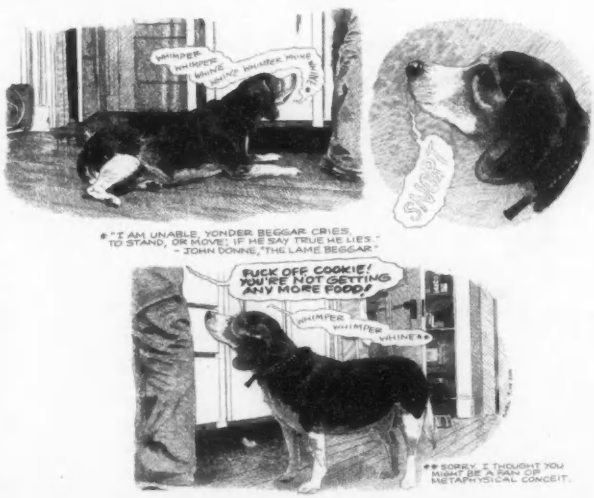
Originally based on a novel by his father, in which aliens land in Haiti to share their technology, the song has taken on new meaning since the earthquake, which claimed as many as 200,000 lives, including several members of Roumain's family. But as news coverage of the disaster wanes, Roumain hopes to keep Haiti from becoming just another disaster, and has pledged to donate a portion of his solo-concert proceeds to raise both money and awareness.

"The fear now is for Haiti becoming a memory as it kind of retreats from the forefront of our consciousness," says Roumain. "I think my responsibility now is just to keep reminding people and to keep doing the things that I can to keep aid and assistance going into the country."

_Matt Tempesta

Roumain will play in Boston on May 14 at Northeastern University's Fenway Center and on June 20 in his debut with Boston Pops at Symphony Hall. For more information, go to dbrmusic.com.

FAILURE _BY KARL STEVENS KARLSTEVENSART@GMAIL.COM



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Credit Troubles: Every three minutes another person falls behind on credit card payments.

Credit card debt?

■ Relief on the horizon.

JIM CANNON
CGA STAFF WRITER

Every three minutes another person falls behind on credit card debt. It's no wonder, since every major credit card company has nearly doubled the minimum monthly payment on consumers' bills.

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We would recommend CreditGUARD to anyone in our situation." Angelo G. Of Bulverde, TX says, "I am not afraid to answer the phone or get the mail because I know it is not a harassing creditor!"

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Sports Blotter

KELLY'S ZEROES

OREGON FOOTBALL MAKES THE LEAP, AND PAYS THE PRICE; PLUS, TASER FUN ON THE BAYOU

_BY MATT TAIBBI

Like Bob Beamon's long-jump record or Joe DiMaggio's hitting streak, it was once thought that no organized sports team would ever approach the string of arrests racked up by the infamous Portland Jail Blazers club of the early 2000s. Most observers considered it impossible for the multitude of bad personnel decisions required to put a Ruben Patterson, Zach Randolph, Bonzi Wells, Damon Stoudamire, and Qyntel Woods all on the same roster ever to be repeated — such a sequence was thought to be a mathematical anomaly.

The consensus was wrong — the University of Oregon football team is now firmly in the Jail Blazer class. For week after week this winter, this Ducks squad has found new ways to get itself into the headlines for various tawdry transgressions. In just the last month and a half or so, we've seen star running back LaMichael James busted for choking his girlfriend, linebacker Kiko Alonso picked up for a DUI, wideout Jamere Holland kicked off the team for making slanderous/race-baiting Facebook posts, and even a cheerleader arrested by an intrepid bicycle cop for trying to parallel park under the influence.

This is in addition to a number of other incidents that have taken place over the course of the past year, including a campus brawl involving both kickers and a defensive end, and a theft incident in which receiver Garrett Embry and quarterback Jeremiah "Holy Moly" Masoli were implicated but never formerly charged.

That changed last Wednesday, when Masoli and Embry were both booked on one count of second-degree burglary, in connection with the boosting of a guitar and a pair of laptops from the Sigma Alpha Epsilon fraternity house. On Friday, they pled guilty to second-degree burglary charges; each was given 12 months probation and community service, and ordered to pay restitution.

Later that day, embattled coach Chip Kelly celebrated the end of his first year on the job in Eugene by announcing that Masoli would be suspended for the entire 2010 season (although he keeps his scholarship, and does have a redshirt year of eligibility left if he wants to use it), leaving the team without its Heisman-candidate quarterback. Furthermore, James — who pled guilty to a misdemeanor harassment charge on Friday and will wear an electronic-tracking device for the duration of his 10-day sentence — was suspended for the Ducks' 2010 opener.

University president Richard Lariviere released a statement late Friday backing Kelly, saying the coach "understands the high expectations of Oregon's faculty, students, and fans." We'll see if the Ducks' boosters are so forgiving if all these off-the-field shenanigans translate to a slow start next fall. In the meantime, let's give Masoli and Embry 20 points apiece.

Leader Board Top Five

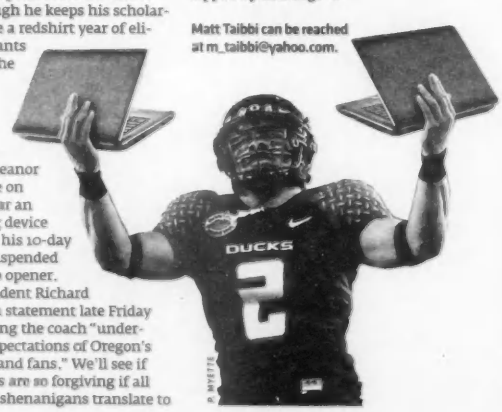
1_ **BOGDAN RUDENKO (COLORADO SPRINGS GOLD KINGS)** | murder | **90**
2_ **BRENT VINSON (EX-TENNESSEE)** | accessory to murder | **89**
3_ **MIGUEL STARKS AND REGINALD RICE (THE CITADEL)** | *Clockwork Orange*-style home invasions | **88**
4_ **WARREN SAPP (EX-BUCS)** | girlfriend-choking | **63**
5_ **GARY BROWN (FLORIDA)** | girl-hitting/scratching | **58**
5_ **LAMICHAEL JAMES (OREGON)** | girlfriend-choking | **58**

TASER ALERT!

There was another sports arrest last week involving the use of a Taser gun. This time, it was up-and-coming LSU wide receiver Terrance Toliver, who, along with LSU basketball player Dennis Harris, was nabbed in Baton Rouge at a bar fight. In the course of the arrest, Toliver apparently refused to cooperate and had the crap zapped out of him with a Taser gun. He eventually got issued citations for interfering with a police officer, disturbing the peace, and public intoxication, good enough for 31 points on our list.

We've been arguing for years in this column that, sooner or later, some high-profile athlete is going to get killed in a Taser incident. Well, he wasn't an athlete, but right around the time Toliver was getting zapped in Baton Rouge, a gay-porn actor named Andrew Grande (a/k/a Dustin Michaels) was Tasered by Florida cops after a struggle — and died. Three policemen were on the scene and could have subdued the guy physically, but instead they Tasered him and he ended up choking to death after trying to swallow his stash. Bet on it: sooner or later, it's going to be some coked-out hockey player or post-strip-club NBA star getting zipped up in a bag.

Matt Taibbi can be reached at m_taibbi@yahoo.com.



Talking Politics

THE CURSE OF THE BIG DIG

THE MERE MENTION OF THE CENTRAL ARTERY PROJECT CAN DERAIL A POLITICIAN'S HOPES FOR HIGHER OFFICE. CHARLIE BAKER IS FINDING THAT OUT NOW.

_BY DAVID S. BERNSTEIN

Call it the Curse of the Big Dig: virtually every politician with statewide significance who has over the years become intertwined with the Central Artery Project (as it is officially known) has seen his or her dreams of higher office dashed.

Martha Coakley is its latest victim. After tackling Big Dig–related prosecutions and settlements — which some felt were insufficiently harsh on the companies involved — as the state's attorney general, Coakley was denied in her bid to be elected US senator.

This is not to say that the Big Dig was what did Coakley in (although it may have contributed to the perception of her as "cautious"). But she joins a long list that includes former governor Bill Weld (who lost his race for US Senate) and unsuccessful gubernatorial candidates Scott Harshbarger, Tom Reilly, Shannon O'Brien, and Joe Malone — as well as the many auditors, inspectors general, agency directors, board members, and legislative committee chairs who have never gone on to win higher office.

Now gubernatorial hopeful Charlie Baker, former secretary of administration and finance under Weld, will try to break that curse — but already finds his opponents hanging the Big Dig albatross around his neck.

The Massachusetts Democratic Party has even launched a Web site (bigdigbaker.com) dedicated to speculation about the role Baker played in the project's financing, more than a decade ago.

This is surely a measure of the political potency of the Big Dig in Massachusetts. Indeed, anyone who thinks that the state has moved beyond our obsession with the cost overruns and fiscal shenanigans of the Central Artery Project need only look at the role it is playing in this year's elections.

The open race to succeed Joseph DeNucci as state auditor features former Massachusetts Turnpike Authority board member Republican Mary Connaughton, who has been a vocal critic of the project and related transportation oversight and funding. And Malone — who tried to make the Big Dig an issue against Paul Cellucci in 1998, but who can also be faulted for signing off on the funding plans as treasurer — is expected to enter the race for Congress, to replace Bill Delahunt. Their depiction of their respective Big Dig roles may be key to whether voters view them as change agents or participants in the flawed system.

Meanwhile, in the spotlight race for governor, Baker's Republican-primary foe Christy Mihos — another former Turnpike Authority board member — uses his long-time Big Dig opposition track record as his calling card. Tim Cahill, as state treasurer, has been and will continue also to be at odds with Governor Deval Patrick over funding the Turnpike Authority's Big Dig–related debts.

P. MYETTS

Baker's opponents have been trying to tie him to the Big Dig ever since he announced his intention to run for governor last summer. Their argument is that Baker, as the top budget officer under Weld, bears much of the responsibility for the financial fiasco. In addition to the Democratic Party's Web site, Lieutenant Governor Tim Murray has been particularly aggressive — at Sunday's St. Patrick's Day breakfast in South Boston, Murray sang a ditty called "Pothole Charlie," which charged that Baker "baked a Big Dig funding scheme."

Cahill, running as an independent, has also piled on Baker. Earlier this month, political strategist (and former top aide to John McCain) John Weaver introduced himself as a new Cahill campaign consultant with a release calling Baker "the consummate insider who was the first CFO of the Big Dig — the greatest fiscal public-works disaster in world history."

Mihos wants to make the Big Dig a central part of his case against Baker in the Republican primary. "A lot of people would like to call it a nonissue — been there and done that," Mihos tells the *Phoenix*. "Anything that we'll be paying for until 2038 at least — and has sucked up a goodly amount of state road and bridge funds — [is still an issue]."

Baker has insisted that he had no central role in Big Dig decisions, and that no specific allegations of malfeasance or incompetence have been leveled at him. But political observers say that, at the very least, Baker's defense portraying himself as uninvolved undercuts his ability to claim that same governmental experience as a key qualification for being governor.

In any case, merely being mentioned in the same breath as the Big Dig may prove harmful, since the very name has come to represent all that people hate about politics.

NO ANGELS

Democratic political consultant Scott Ferson of the Liberty Square Group — who consults for Murray — compares the Big Dig to New York's old Tammany Hall, which, once it became synonymous with corrupt politics, tainted everyone associated with it.

The Big Dig's political curse is so far-reaching that it even applies to those who have blown the whistle — or attempted to do so. When O'Brien ran for governor in 2002, she was portrayed by Mitt Romney as too weak and Democratically connected to oversee the Big Dig, a strategy that was effective even though, as state treasurer, she refused to sign off on financing plans until she got answers about cost overruns.

Ferson and others also note that no Massachusetts pol has successfully positioned him– or herself as the Big Dig's corruption-fighting champion — as, for example, Eliot Spitzer did with prosecutions as attorney general in New York, or Weld did as US attorney in Massachusetts.

"I don't think the public thinks there is *anything* positive attached to it," says Ferson. "There's no feeling that there are any angels."

Thus, both Malone and Harshbarger made the Big Dig a central part of their criticism of acting governor Cellucci when they ran against him 1998, but neither of them were seen as having done any better.

"It was a bipartisan rip-off," says Republican state senator Robert Hedlund of Weymouth. "For either party, or any politician, to point a finger is ridiculous."

CLEAN HOUSE

In fact, some suggest that, by pounding on Baker's role in the Big Dig, Murray and the state Democrats might be hurting their own party. That's because it reminds voters of their disgust with Beacon Hill politics — and if voters go to the polls in November looking to clean house, Democrats have the most to lose.

"It is the poster child for everything that's wrong with government," says Mihos. "The term 'Big Dig culture' is operative five years ago, today, and 10 years hence."

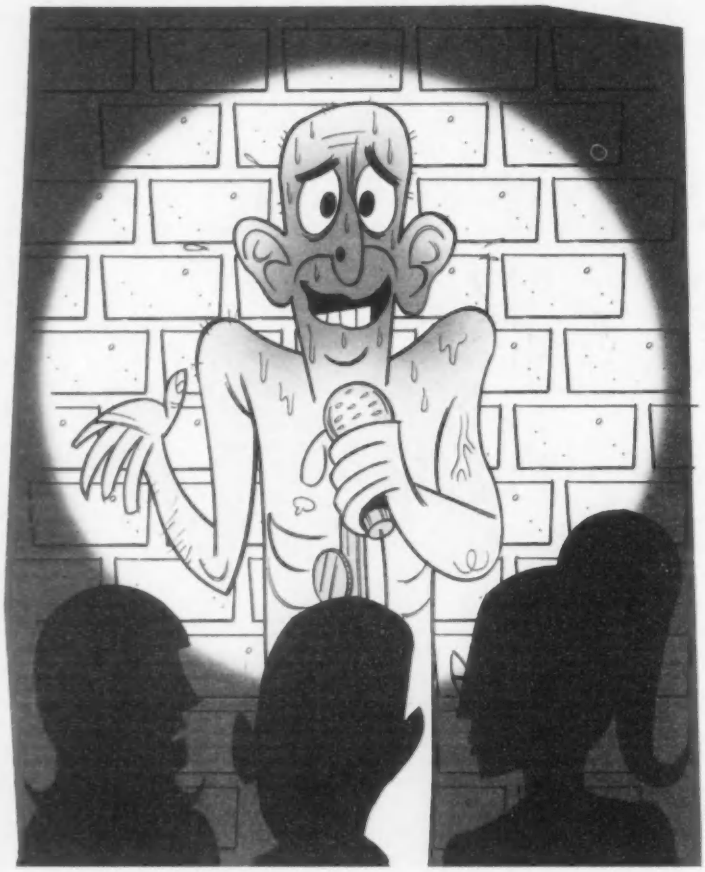
A clean-house attitude could imperil Patrick, as well — even though, as his supporters note, he can point to the abolition of the Turnpike Authority under his transportation-reform act. But he also appointed Big Dig legal consultant Jim Aloisi as transportation secretary.

On the other hand, the public might have, as Mihos calls it, "Big Dig fatigue," and will tune out any talk about it during the campaigns.

But as political issues go, the Big Dig tends to return every time we think we're past it. Romney, after promising to get to the bottom of it in his 2002 campaign, quietly did nothing — only to have it dominate his final months in office after a portion of the tunnel collapsed in 2006.

Likewise, the Big Dig has made little intrusion into Patrick's governorship — so far. With recent revelations about unsafe guard rails and ongoing leakage problems, that could still change. Says Mihos: "When we have another catastrophic event — and we will — people will think about who should be dealing with it."

To read the "Talking Politics" blog, go to the-Phoenix.com/talkingpolitics. David S. Bernstein can be reached at dbernstein@phx.com.



MIKE CORMAN

NAKED BOSTON

SPRING HAS FINALLY ARRIVED! TIME TO TAKE OFF YOUR WINTER JACKET – AND ALL THE REST OF YOUR CLOTHES, TOO! HERE ARE SEVEN WAYS TO CELEBRATE GENERAL NUDITY IN GREATER BOSTON. _BY ALEXIS HAUK

STRIP DOWN at thePhoenix.com
NUDE FUN IN BOSTON ISN'T CONFINED TO THE WARM-WEATHER MONTHS. CHECK OUT OUR ONLINE EXCLUSIVE LOOK AT TUFTS'S ANNUAL NAKED QUAD RUN. PLUS: A RUNDOWN OF GREAT LOCAL NUDISTS THROUGHOUT HISTORY – THOREAU! JFK! JOHN QUINCY ADAMS?

Every year, Ol' Man Winter cruelly turns Bostonians' bodies into shriveled, cracked sacks of atrophied muscle and lumpy goo — not exactly fodder for Playmate of the Month. Come spring, our psyches are so thoroughly beaten down by Beantown's frosty temperatures and even frostier Puritan roots that, at the first hint of sunshine, some of us are ready to turn Newbury Street into a Nelly video.

Whereas this was certainly not the case in Goody Proctor's day, there are signs now that nudity is flourishing in the Bay State. Sure, you've got your regular sartorial shredders, like the two female PETA activists who earlier this month skated in nothing but leopard body paint on the Boston Common Frog Pond. But today, nakedness might in fact be the greatest social equalizer we have.

If the January special election taught us anything, it's that even the commonwealth's more buttoned-down types like *some* things completely unbuttoned. After all, were it not for the hint of naughty bits concealed behind a conveniently dangling arm in 1982's *Cosmopolitan* spread, Scott Brown might never have claimed his new title as Prince of the Known Universe.

The American Association of Nude Recreation (AANR) estimates that its membership in the New England region stands at 2000 people. And the Pilgrim Naturists of New England, at its peak five years ago, had 300 registered members in the Boston area.

Comparing frigid New England to considerably more temperate regions can be misleading, notes AANR Executive Director Erich Shutauff. "It's easier in New England to get people to give skinny-dipping a try," he says, "because there's a sense that you might miss your chance." Last year, for instance, says Shutauff, New England turned out in full force on July 11 to help the AANR achieve a skinny-dipping world record, as more than 13,000 people simultaneously plunged into bodies of water across the country at 3 pm EST. (Alas, intrigued by some of disgraced ex-congressman Eric Massa's activities, there was no "snorkeling," as far as we can tell.)

So now, with a famously naked senator representing Massachusetts in Washington and a hopeful twinkle in our eye toward the official start of spring (this weekend!), here's a guide to Boston's birthday-suit bonanza.

① NUDE AND RUDE: NAKED COMEDY SHOWCASE

Judging the tiny "undressing room" edging past a row of fold-out chairs propped up against the janitor's closet at ImprovBoston in Cambridge, naked comic Karen Glover frowns. "You know," she says, "when you've got naked people, this is *not* a lot of space."

The eight comedians who will shortly disrobe before their turn to rush onstage for the Naked Comedy Showcase (NCS) are making due with awkward conditions tonight. They have been relegated to the left side of the theater entrance, behind a flimsy barrier, after getting kicked out of their usual, far-more-spacious green room for another company's tech rehearsal.

This summer, the NCS — brainchild of 41-year-old software engineer Andy Ofiesh — celebrates its fifth anniversary.

Some nude comics understandably get squeamish advertising their nudity to daytime employers. Not Ken Breese, who works at Bank of America. He says that his naked stand-up (and improv) has actually helped him *land* jobs. "I've had people ask me if I'd be afraid of giving a presentation," he says, "and I'm, like, 'Listen — I don't think I'll be intimidated by a bunch of *suits*.'"

In Rick Canavan's routine, he addresses some of the more hilarious (and horrendous) aspects of living with the chronic skin condition psoriasis — material that might not work as well if the condition itself wasn't so clearly on display.

Backstage, as Bon Jovi's "Living on a Prayer" blasts through the sound system, Mike Howington seems to be living on less. A Midwestern jokester who's about to do his first naked routine, Howington is nervously rocking back and forth, taking generous sips from a Harpoon UFO.

"I'm hanging in there," he says with a laugh. "The biggest fear is looking down and realizing, 'Oh, my God, I'm actually naked.'" Peeking out at the audience through the sound-booth window, he gulps. "Big crowd."

"And they're still coming," says Ofiesh cheerily, as a dozen more spectators file in from the lobby. While it's not a sold-out house, at least 80 eyes peer toward the microphone.

When it comes to nervousness at the NCS, however, Howington is somewhat of an anomaly. Take showcase regular Jono Szalay, a PhD candidate in neuroscience at Boston University, a day job that includes feeding cocaine to rats — perfect comic fodder. Szalay's buff bona fides include experience streaking on a regular basis at the University of California Santa Barbara with his roommate, donning matching thematic accessories (cap guns for nude cops and robbers, or cowboy hats for the nude Wild West).

Apparently everyone at Santa Barbara took it as good fun. And, as Szalay points out, "Nobody wants to tackle a naked guy."

NAKED COMEDY SHOWCASE | ImprovBoston, 40 Prospect Street, Cambridge | first Wednesday of every month, 10 pm | 617.576.1253 | nakedcomedyshowcase.com; improvboston.com

② SAUSAGE FEST: NAKED YOGA FOR MEN

Imagine a whole new meaning to downward dog. Like Fight Club, Naked Yoga for Men (NYFM) has a lot of rules. Sure, you can *talk* about NYFM, but you're not allowed to join without agreeing to some basic stipulations.

The first rule of NYFM: you have to be a man. The second rule of NYFM: you have to be naked. So far, so clear.

Bob Sparling, founder of NYFM, points to the fact that, in his experience, while most men tend to be less inhibited about their bodies, they're in the minority in many yoga classes. "This may be because we tend to be competitive," he speculates, "and reluctant to participate in an activity in which we may feel ourselves at a disadvantage to women."

Invoking the ancient Greek style of athletic competition — which was nude and barred the "inferior" gender from participating — Sparling says the class is open to whomever (albeit, whomever has that one essential anatomical part) wants to join: gay or straight, fat or skinny, old or young (average age, he says is between 30 and 55). Sparling does, however, screen everyone who wants to join, and issues a lengthy e-mail to anyone who expresses interest, which includes warnings against using the class to cruise or attending as a "tourist."

As part of a memo he sends out to all prospective newbie-nudies, Sparling writes, "Spontaneous erections, if they occur, are treated as natural, involuntary, and unremarkable and not taken personally. We simply continue our exercise without comment."

Clyde Nantais, a former Boston Ballet dancer, has taught the 90-minute class, which has a 20-person capacity, for the entire 10 years — and yes, he does it naked.

"I wore clothes at first, because I was not a naturist like most of the students," he says. "But at one point, it felt silly for me to be clothed and all the other students naked."

NUDE YOGA FOR MEN | Central Square (specific location TBA upon acceptance) | Sundays, 6:30 pm and Thursdays, 8 pm | 617.661.6571 | yoga4men@comcast.net

MIKE CORMAN

'Spontaneous erections, if they occur, are treated as natural, involuntary, and unremarkable and not taken personally.'

③ RAW ARTISTRY: NUDE MODELING

Do you consider yourself an appreciator of the fine arts? So much so that you'd be willing to put your ass on the line — in an artist's studio?

Posing nude for an artist allows you to exhibit your body in a respectful, calm environment.

"There's something about the separateness of being in someone's studio," says photographer Bob Siegelman. "A lot of times it allows models to inhabit a part of themselves they wouldn't in everyday life."

You also can make some fairly quick money while you're at it. On average, schools and individual artists will pay $15 to $18 per hour — sometimes more. Many classes require models to pose at five 20-minute intervals for a few hours. Museum School Model Coordinator Jackie Williams says they hire up to 50 models each semester, which means that, whatever your level of experience, chances are you'll find *someone* interested in seeing you naked.

Monique Ortiz, bassist for the band AKACOD, started modeling as an art student in Pennsylvania before she moved to Boston in the mid '90s. Like many women, Ortiz has body issues, but she wanted to confront her insecurities through modeling. "I wanted to be more comfortable with my body," she says. "And, man, there's no better way to do that than to take your clothing off in front of a group of 30 people."

Model Sara Ellenbogen, PhD, recalls being scared the first time she posed naked because of her weight. Walter, a 26-year-old after-school teacher who asked that his last name not be used and occasionally models with his long-time girlfriend, Maria, says he started modeling because "it was a way to deal with some excessive modesty issues — and an easy way to make money."

Ortiz, Walter, and Ellenbogen have all posed for painter Michael Costello, whose series of portraits frequently utilize off-beat props: Groucho and elephant masks, cans of Spam, or, in the case of "Models and Muppets," stuffed Ernie or Mickey Mouse or Elmo dolls placed in, well, less than child-friendly positions.

One of Costello's most poignant pieces is of a friend who survived breast-cancer, and in the work can be seen proudly baring her surgical scar. "A model's intellect and psyche are very important for me," says Costello. "They're not just objects when I paint them — it's about their essence of humanity."

MICHAEL COSTELLO | 617.426.1046 | michaelcostelloartist.com | BOB SIEGELMAN | 617.350.6663 | fortpointsart.org | JACKIE WILLIAMS, model coordinator, School of the Museum of Fine Arts | 230 The Fenway, Boston | 617.267.6100 | smfa.edu

④ STEAM DREAM: DILLONS RUSSIAN STEAM BATH

While its Brahmins were busy repressing themselves and making sure alcohol wasn't being consumed on the Sabbath, Greater Boston's Russian community was having a shvitz. Now, for just one green portrait of Andrew Jackson, you, too, can enter this semi-secret world of communal gender nudity for an old-fashioned Russian banya/steam bath.

Dillons owner Lisa Rizzo is petite, but makes up for it with a commanding personality. She's had to stay tough since her husband, Anthony Rizzo Jr., died in 1999, shortly after their son, Anthony III, was born, and just seven years after they bought Dillons, a squat brick building in Chelsea that gazes out at the underside of the Tobin Bridge. A sign on the building front advertises its longevity: it's been there since 1885. Ironically, Rizzo's now managing a business that she technically can't enter more than once a week. That's because Dillons is an old boys' club.

"The men get to enjoy it a little more," she says, laughing and entertaining a female reporter on a Monday evening — the one day a week such a gender intrusion would be permitted. For the rest of the week, Scottie Cone fills in as manager. Cone's "right-hand man"

Continued on p 13

Continued from p 11

is 80-year-old Patsy Mattaliano who, like a lot of customers, has been coming here since Eisenhower was president. "First thing people will ask about when they come in is, 'How's Patsy?'" says Cone later. "He's the backbone of the place."

A group of North Shoremen comes in regularly, according to Cone, to practice singing in their barbershop quartet. "In the daytime, you'll get your white-collar workers, then your blue-collar workers and your politicians. They can be sitting next to each other, the best of friends, and they only know each other from Dillons."

That lack of a caste system is one of the most dominant features at Dillons. Says Cone: "You check your attitude — and your clothes — at the door."

Dillons is also one of the only Boston-area establishments that gives traditional *platza* (the Yiddish word for shoulders). This ancient skin treatment, at least on ladies' day, involves lying naked on a wooden bench in the sauna while a female employee hits you with a soap-filled bouquet of oak leaves. At the end, your skin is rinsed with cold water, which — depending on the chilliness factor requested — sometimes fills the lounge area out front with the sound of screaming.

Rival sauna Boston Banya, in Allston, also does platza, but because it's co-ed there's no nudity — swimsuits are mandatory.

DILLONS RUSSIAN STEAM BATH | 77 Chestnut Street, Chelsea | Men: Tuesday–Friday, 11 am to 10 pm; Saturday, 11 am–8 pm; and Sunday, 7 am–1 pm; women: Monday, 4–9 pm | 617.884.9434 | dillonsrussiansteambath.com

5 NO-PIECE BATHING SUITS: NUDE BEACHES

In Southie, old-timers fondly recall the glory days on the men's section of the L Street Beach, where wooden slats ran all the way into the water, automatically creating more privacy for potential skinny-dippers. But spokespersons for the Curley Community Center — which was built during the Depression and the Web site of which boasts that its "saltwater showers, handball courts, and twin glass solariums were said to be the first of their kind in the world" — have a simple response to all that lore: "We do not allow naked bathing."

For even tan lines, then, most swimmers head to Cape Cod.

Of course, skinny-dipping isn't exactly legal on the Cape, either. Not since the town of Truro, majorly irked at the influx of perceived hippies back in the 1970s, petitioned the National Park Service to ban nude bathing, on the grounds that it was destroying the environment and clogging town traffic. But while the 1975 ban on Cape Cod National Seashore is still on the books, many officials admit that, when it comes to nude ocean-goers, they simply look the other way.

Last year the National Seashore Rangers on Cape Cod issued just 38 violation notices (a fine of "no more than $50") and 64 warnings, mostly concentrated on the northern end of the Cape. "We don't send rangers out specifically to look for nudists," says head ranger Bob Grant. "We've got too many things to do."

In another popular nude-bathing haunt, Aquinnah (formerly known as Gay Head, on Martha's Vineyard), Board of Selectmen member Camille Rose says the town does "not enforce" a bylaw that prohibits nude bathing on the beaches. "It's more a custom," she explains. "In the last 30 years or so, [skinny-dipping] has become more popular, more entrenched."

Acknowledging that admitting lax enforcement puts town governance in a bit of a pickle, Rose adds, "The problem is that we don't want the news to go out that there's a sanction for nude beaches."

'Finding naked friends is no easier than finding clothed friends. In fact, it's harder.'

Of course, the nude bathers not only clash with decades-old fine print; they clash with other residents. The cliff face on Moshup Beach in Aquinnah is a historically significant site for the Wampanoag tribe, and in order to get to the cliffs, the beach is unavoidable.

Bettina Washington, historic preservation officer for the Wampanoag of Gay Head, speaks softly but with evident frustration. Leading groups of schoolchildren to visit a piece of their ancestors' history is a problem in the summer, all because of constant nude bathers. Washington says she has to send a note home with students before they visit a site, advising parents that their children might see naked strangers. And a lot of students just don't want to go.

Though Washington has complained about the nudity, and even occasionally confronts the bathers themselves, she receives the same counter-argument, which is, "We have a right to be here."

"While we don't mind people coming and sharing the beauty of the place," she says, "This is our home. Have some respect."

CAPE COD CHAMBER OF COMMERCE | 508.362.3225 | capecodchamber.org | MARTHA'S VINEYARD CHAMBER OF COMMERCE | 508.693.0085 | mvy.com | CURLEY COMMUNITY CENTER | 1663 Columbia Road, South Boston | 617.635.5104 | lstreetcurley.com

6 AU NATUREL: ORGANIZED NATURISM

If you're uncomfortable with nudity, it's best to avoid the Appalachian Trail on the first day of summer — and not just because you may run into a lustful South Carolina Governor Mark Sanford. Unofficially, June 21 is Naked Hiking Day, a holiday that has yet to earn a commemorative stamp from the US Postal Service. But don't worry: for the most part, naturists are extremely polite, average folks who merely enjoy socializing without the pretension of clothes. They do so mostly in "landed" clubs (like Sandy Terraces, an hour away from Boston, in Marston Mills, Massachusetts) that, for practical reasons in the Northeast, are open only during the summer.

Amy Abbott runs one of New England's few year-round landed clubs, Abbott's Farm, where, through the end of March, you can learn how to make maple syrup . . . in the buff. Pilgrim Naturists of New England president Dennis Kirkpatrick says it's getting harder to find naturist venues in the city of Boston, and lately old standbys have dropped the Pilgrims' business, even during the recession. One

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MIKE CORMAN

organization was "deathly afraid" of being shut down if its town council found out it hosted after-hours naturist events.

Naturism organizations aren't there just to help people plan "nakations." The Naturist Action Committee (NAC) is a political-action committee that lobbies for increased tolerance of nudity in appropriate settings. (Now *there's* a lobbying group that's sure to score with Congress!)

Virginia Schnee, an NAC board member for the entire New England area, who sat down to talk with the *Phoenix* at a private nude polar-bear swim on the North Shore, says that naturism is simply a way to combat hypocritical images about bodies.

Schnee, who has three kids, ages four to 15, became a self-titled "lactivist" when someone at her son's school complained that she was breast-feeding her infant daughter at an assembly. In 2003, she testified for a bill that fines $500 for harassment of nursing mothers. Massachusetts was one of the last states to pass such legislation, finally signing the act into law last year.

"Our culture has inundated us with a specific body type, [which is] impossible to achieve unless you have major surgery. That's what drew me into the social aspect [of naturism]. I've always been an outdoor person; I've always loved to hike and camp and skinny dip out in the wilderness areas. But this was the opportunity to show my children that this is what normal people *look* like. It's okay to be, you know, very pale; it's okay to be very dark, to have different color eyes, different kind of hair — we're all human beings."

Then again, finding the right naked group can be tricky business. As avid naturist Max Harless, 47, put it: "Hanging out with people based on just that one interest is maybe a little flawed," he says. "Finding naked friends is no easier than finding clothed friends. In fact, it's harder."

PILGRIM NATURISTS OF NEW ENGLAND | 866.867.2932 | sunclad.com/pilgrim | AMERICAN ASSOCIATION OF NUDE RECREATION | 407.933.2064 | aanr.com | NATURIST ACTION COMMITTEE | naturistaction.org | BOSTON AREA NAKED GROUP (men only) | 617.783.3831 | bangma.org

7 AURAL PLEASURES: NAKED GIRLS READING

For those looking for an in-the-raw thrill, nude reading is probably not what they had in mind. But though Chicago-based burlesque star Michelle L'Amour started "Naked Girls Reading" as a joke a year ago, it was so successful that she bought nakedgirlsreading.com, opened up Studio L'Amour, and began hosting monthly live events that are exactly what they advertise: approximately five naked women onstage, reading select works of literature in 15-minute spurts.

Producers in other cities — including Boston — have since approached L'Amour about starting up their own naked readings. (She will be in town the first week of April for the Boston Burlesque Exposition; go to burlesque-expo.com for more information.)

Here in the Hub, L'Amour's friend, who goes by Scratch, runs the Boston Academy of Burlesque Education (BABE). At first, when she told him about her idea, he thought she was out of her mind.

"I thought, 'Nobody is going to be interested in people sitting around reading,'" he recalls. "You can't make a movie anymore that doesn't have CGI. You can't do a play on Broadway that doesn't have a helicopter landing onstage. One of the hallmarks of reading is the single, quiet voice. No pun intended, but it's stripped down."

L'Amour muses, however, that the show is like combining two historic taboos for women: reading and nakedness. She was right: the show in Chicago was a hit.

Their first show in Boston, back in January, was at the Oberon Theater, the ART-owned space that seats approximately 200 people, with high ceilings designed to mimic a nightclub. Unsurprisingly, the show had some difficulty conveying an intimate setting. In February, it moved to BABE's home turf in Allston for a Valentine's Day–themed reading, with pieces ranging from The Song of Songs to Boccaccio's *The Decameron*. On April 23, Naked Girls Reading will once again take the local stage for a midnight performance of "Down the Rabbit Hole," a collection of Lewis Carroll's works and other Alice-inspired literary gems, at the Coolidge Corner Theatre.

Although implicitly sexy pieces like the Kama Sutra might be obvious choices, it is in the less obvious selections where Scratch says the company finds its gems. Vicka Rael Corry, PhD, for instance, read from *Times Square Red, Times Square Blue*, Samuel R. Delany's autobiographical account of his experience as a gay black man in New York, who takes a straight female friend to a porno to watch gay sex in the audience.

"I just wasn't sure how well it was going to go over with the audience," says Scratch. "Shared with a bunch of people, it brings that out." ⊙

"NAKED GIRLS READING: DOWN THE RABBIT HOLE" | Coolidge Corner Theatre, 290 Harvard Street, Brookline | April 23, midnight | 617.734.2501 | coolidge.org | BOSTON BABY DOLLS/BOSTON ACADEMY OF BURLESQUE EDUCATION (BABE) | 119 Braintree Street, Suite #208, Allston | 617.869.2000 | bostonbabydolls.net

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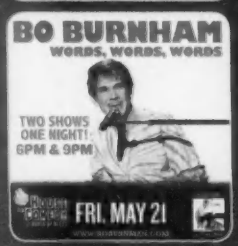

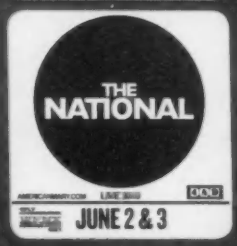

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REBOUNDING

KEVIN MACKEY'S FALL FROM GRACE WAS AS SPECTACULAR AS HIS SUDDEN RISE. BUT MORE THAN TWO DECADES AFTER PULLING OFF THE THEN-BIGGEST UPSET IN NCAA TOURNEY HISTORY, HE MADE IT TO THE NBA.

_BY JON HART

When March Madness tips off tonight, Kevin Mackey will be in the stands taking notes. As a professional-basketball scout, he's looking for tomorrow's NBA stars. Twenty-four years ago, Mackey was on the sidelines of the NCAA tournament, coaching the Cleveland State Vikings, who pulled off one of the most memorable upsets in the tournament's history, knocking off perennial power Indiana and coach Bob Knight. Four years later, though, Mackey was out of basketball, a casualty of alcohol and drugs. After rebuilding his life and toiling in the obscurity of basketball's minor leagues, Mackey again scaled the summit of big-time sports.

Mackey's journey started in Somerville, where he was a regular in playground pick-up games. After a South Shore summer-league contest and a run-in with a future NBA star, he knew that his future was as a coach, not as a player. "I played against the great Jimmy Walker," recalls Mackey, now 63, in his thick Boston accent. "I was 19, no years old. I went back to my room. I was crying. I couldn't cover him. It was like I wasn't even there."

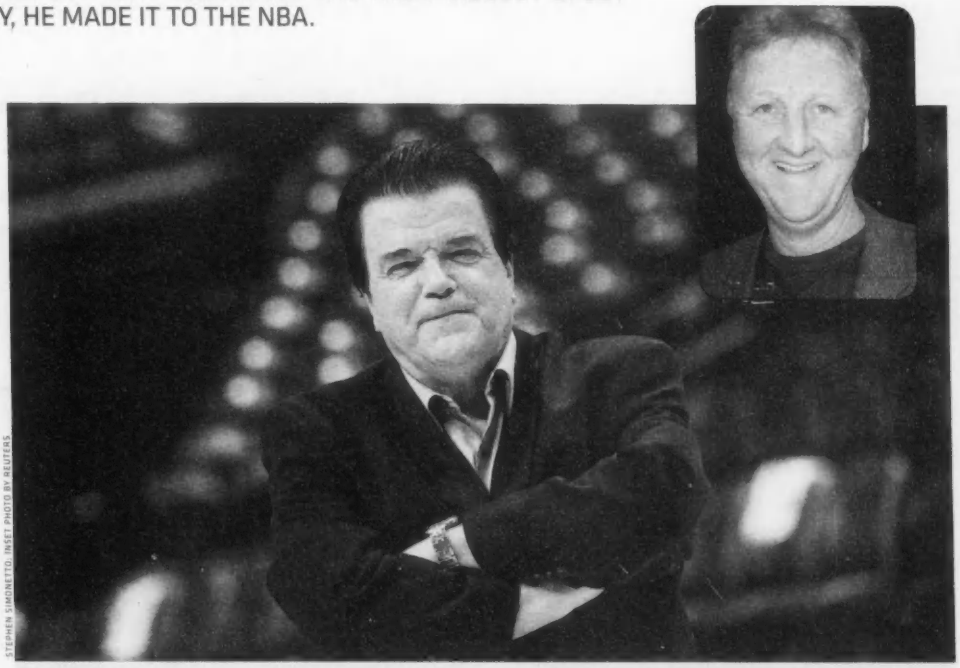
After playing at small-time college Saint Anselm's in New Hampshire, Mackey landed the head coaching position at Cathedral High School in Boston, where monetary compensation wasn't necessarily part of the equation. "I remember the priest," says Mackey. "He was the athletic director. He says, 'I'm not sure that we can pay you on a regular basis.' I said, 'Father, that's okay. I want the job.'"

When he wasn't teaching junior high, he won championships. Boston's Don Bosco High School brought Mackey on to build a powerhouse. Ranked as high as fourth in the country, Don Bosco attracted the attention of college scouts, prompting Mackey to consider a move up to the next level. "I started to look at the college thing," he remembers, "and said, 'I want to do that.' "

As an assistant at Boston College, Mackey earned a reputation as a top-notch recruiter, finding overlooked gems. Case in point: Michael Adams, a diminutive point guard from Hartford, who did not receive a single Division-1 college-scholarship offer — until Mackey got his eyes on him. "No one gave him a chance," says Mackey. "They said he was too small and too wild. When I saw him, I started to sweat. I got goose bumps." Adams was a slam dunk. Following a successful career in Chestnut Hill, he went on to play 11 years in the NBA.

After being passed over for the Boston College head-coach position, Mackey took the top job at Cleveland State in 1983 and immediately hit the recruiting trail. "I had a formula," says Mackey. "I went after guys who had fallen through the cracks, who weren't on the radar, wrong size for the position — hungry, aggressive kids with chips on their shoulders, something to prove."

With his team — three of whom were from Boston — Mackey instituted a frantic style of play, which he referred to as the "Run 'n Stun." In Mackey's system, he'd rotate 10 players who'd aggressively challenge teams, playing the entire length of the court with maximum effort. "We were gonna full-court press, on their case, in their face, take away their space," he says. "That's what we were gonna do and that's what we did." It worked. In just Mackey's second season, Cleveland State won 21 games, but was left out of the NCAA tournament.



STEPHEN SIMONETTO; INSET PHOTO BY REUTERS

BOSTON BALLER In 1986, Somerville native Kevin Mackey pulled off one of the biggest upsets in NCAA history. Then he was arrested outside a Cleveland crack house. He has since rebounded and now is a top scout for the Indiana Pacers and team president Larry Bird (inset).

"I was beside myself," he says. "We didn't even get into the NIT. I told the players: 'Cleveland State, no one had heard of the school. We got to kick the door down.'"

In the off-season, at an AAU game in Boston, Mackey found a key reinforcement. New York City playground legend Ken McFadden, better known as Mouse, could moonwalk while dribbling a basketball, but didn't have a high-school diploma. After getting his GED, McFadden matriculated to Mackey's backcourt.

With Mouse at the point, Cleveland State won 27 games in 1985–86, earning its first-ever NCAA tournament bid and an opening-round match-up versus Knight and his Hoosiers, who were ranked 16th in the country at the time. Mackey's crew of unknowns wasn't intimidated. "My kids had great confidence in themselves," he recalls. "They [Indiana] were ready for prime time and we were off-Broadway players. [My kids] wanted what Indiana had: the spotlight."

After defeating Indiana, and St. Joseph's in the next round, Cleveland State got it, as it became the first 14 seed ever to reach the tournament's Sweet 16. "We were a national story," says Mackey. "They wouldn't leave us alone."

Following a week of distracting interviews and pep rallies, Cleveland State squared off against the United States Naval Academy and consensus All-American center David Robinson. The game went down to the wire, but Cleveland State wound up losing by a point.

Soon after the dream season ended, things started to unravel for Mackey and the Vikings. Two months after the tournament, forward Paul Stewart, a Boston native, collapsed and died during a pick-up game. In 1987, the team was put on probation by the NCAA for recruiting violations. And in July 1990, Mackey's own life was turned upside-down when he was arrested outside a Cleveland crack house. It was revealed that he had been abusing alcohol and cocaine; days later, Mackey assembled his inner-circle to explain his misbehavior.

"It was very emotional," says former Cleveland State player Pat Vuyancih, now an assistant middle-school principal. "He was truly humbled. He was asking us for his forgiveness. He didn't have to ask for that." Cleveland State's administration wasn't as understanding, dismissing Mackey six days after the well-publicized incident. "I fired Kevin Mackey," said university president John Flower at a news conference, "but really he fired himself."

SECOND CHANCES

Mackey sobered up at ex-pro John Lucas's rehabilitation facility in Houston, and decided that he still wanted to coach. He took minor-league jobs wherever there was an opportunity, everywhere from Argentina to Atlantic City. He drank Diet Coke, won championships, and became known for his fiery pep talks. By Mackey's count, 37 of his former minor leaguers made it to the NBA.

While satisfied with coaching in the minor leagues, getting to the NBA was something Mackey had aspired to, as well. In 2004, former Boston Celtics icon Larry Bird, now president of basketball operations for the Indiana Pacers, called Mackey out of the blue and asked him to be one of his scouts. "Playing in Boston, knowing he's from Boston, I had heard his name mentioned a lot of times," Bird tells the *Phoenix*. "People talk about his ability to bring players in. He always takes the toughest jobs and he always seems to get the talent in there."

Besides Mackey's obvious basketball acumen, it was something that transcended the game that prompted Bird to make that call.

"I believe in second chances," says Bird. "He earned the right to get back into basketball and he can be very valuable to a franchise."

What is Mackey like to work with?

"He's the best," says Bird. "You can't beat him. If you ask him a question, he's got an opinion. He loves to be at the games. He loves to find out the information, and for the years he has been with me, he has done an excellent job."

Mackey, who returns to Boston often to see his 95-year-old mother and three grown children, is extremely grateful for the opportunity. "I've been blessed by being able to stay in the game through good times and bad — now the times are good."

Jon Hart can be reached at jdhart91@gmail.com.

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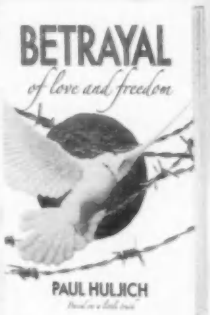

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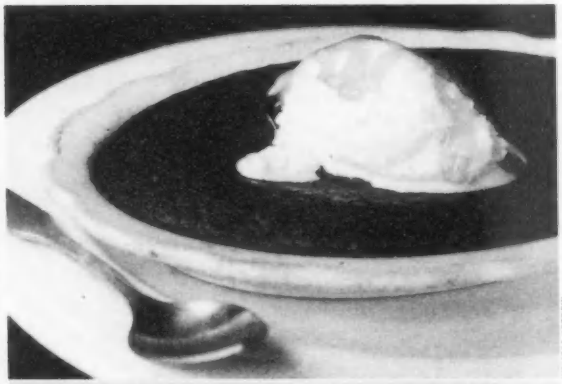
_BY ROBERT NADEAU



MELISSA OSTROW

HECKUVA BROWNIE Our critic liked the giant brownie soufflé, even though it wasn't a soufflé, but an undercooked brownie.

Everyone wants to have a gastro-pub with comfort food, but you have to be able to *cook* a little bit to sustain one. It also helps to draw a clean draught beer, maintain a quality wine list, and sweep the floor. Sticking for the moment just to food, though, Symphony 8 had moments of sensory delight, but too often delivered a discordant dining experience.

I knew it could be trouble when this new establishment took over the space of an initially rather terrific Malaysian restaurant, Tiger Lily, and kept one item from the old menu as a tribute — the $20 scorpion bowl for two. The owners decided to make a restaurant that was a pretty good place to drink, which is okay, but is sort of like being a TV reporter with "a face for radio." Why didn't they try to get the recipe for the Tiger Lily double ayam or the roti canai? Because they figured an Irish theme would do, and so half the bar is Symphony 8, half is Siánsa 8 (same thing in Gaelic), and down in the basement is Prohibited, a sort of recreated speakeasy theme-bar for which one must obtain a "secret password" on the Internet.

This is probably fun for the drinkers, but the menu is the same in all three rooms, and we couldn't win with it. Brussels-style mussels ($10) were possibly steamed in beer and shallots, as the menu suggests, but were held so long or were so overdone that they were tough and leathery. The broth — if you make it that far — was tasty on a couple of limp toasts or spooned up with mussel shells. A cup of chili ($4; $7/bowl) was so tomato-sweet it was barely edible. I loved the multi-colored tortilla chips, hated the chili. Pissaladière ($9), a kind of onion-topped Provençal pizza, was just a small wedge with some goat cheese and olives on top, plus a small salad of field greens. Not a great pizza at not a great price.

A Caesar salad ($7) had a nice creamy dressing with anchovies, but the croutons were inedibly salty, the shredded cheese was tasteless, and the romaine hearts included a slice of woody stem, which is too close to the heart for me.

Entrées were better and attractively priced, but still were not entirely right. Glazed duck breast ($14) looked larger than the usual restaurant duck breast, but that was because the whole layer of fat and skin was left on. It wasn't impossible to get the meat apart from the fat, but it was hard work for comfort food. Garlicky spinach and mashed potatoes with flecks of green provided some support between rounds of fighting off the duck fat. Filet mignon ($19) was a good steak, not a great one, at the price. It did come rare as ordered, with the same mashed potatoes and spinach, but the filet is a cut that is more tender than flavorful, and this one was more like roast beef than steak.

DINING OUT

Getting into the pub part of the menu, fish and chips ($10) did not seem to be beer-battered, as the menu promised, but that could be a good thing. The usual problem with fish and chips is that, in order to get the fish frying right, the French fries are limp and pale. Here both fish and fries were browned past crisp, which some people like (but not me). The house-made tartar sauce was quite good.

Those entrées might go down better with drinks, and yet, ironically, one of the intended hangover dishes, a full Irish breakfast ($11), was good enough to comfort even those not afflicted. A heap of perfectly fried potato cubes was served with two eggs, meaty-crisp Irish bacon, melt-in-your mouth bangers, slices of white and black pudding, baked beans (unavailable, so I was given extra bangers), and a huge hunk of whole-wheat soda bread.

Should you desire a hangover anyhow, don't distress: all the cocktails look deadly sweet and my draught Sam Adams seasonal Noble Pils ($5/glass; $15/pitcher) on one visit had the spoiled finish of a badly cleaned tap. (Another night I enjoyed a clean Guinness.) That sent us to wines by the glass, but the two we tried tasted like the bottles had been open for a day or three.

The wine list has no vintage years (bad sign), and our MacMurray Ranch pinot noir ($10/glass; $38/bottle) was barely identifiable by variety, just a light red wine. McWilliams shiraz ($7.50; $27) had a little more stuffing, but nothing very specific. If your group can deal with a bottle, it is the safer play, unless you are dining very late. Decaf coffee ($2) was, however, a fresh pot for early eaters, so it was thin but drinkable. No cream, just whole milk. Admittedly, this was a dark Sunday night at Symphony Hall, and college break was in full swing — elsewhere — but the restaurant was also out of several entrées and appetizers.

Symphony 8 did have desserts, and we rather liked the giant brownie soufflé ($7), even if it wasn't a real soufflé but an undercooked brownie for four under a big scoop of your choice of gelati. Key-lime pie ($7) was the smallest dessert, but accurately flavored, other than some sickly sweet decorative green blobs that tasted like lime Life Savers.

Service on the odd slow Sunday night was good, other than the kitchen being out of a lot of things. At least underworked servers don't ask how everything is more than twice, though we did experience a long pause between courses and were asked a couple of times, "Are you still working on that?"

The room is filled with tables painted black, booths and chairs, and large TV screens set up so half your party can see a game. The soundtrack is stuck in, like, 1980 pop hits. Very weird period, since the target demographic for drinking with comfort food is people conceived to these songs, while the pre-Symphony crowd is getting ready for, you know, a symphony.

Robert Nadeau can be reached at robtnadeau@aol.com.

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On the cheap

AZAMA GRILL

AN EGYPTIAN KEBAB SHOP RISES ABOVE THE ALLSTON STUDENT-FOOD STEREOTYPE

_BY MC SLIM JB

JENELL RANDALL

As someone who dines out nearly nightly in Boston at every level – from highfalutin snob joints to decrepit diners – I'm often amazed at the lack of correlation between prices and love. For example, I recently ordered a $16 meatloaf entrée at a fancy-ish South End restaurant. It arrived stone-cold in the center, and our waiter never bothered to check back on us. That level of shoddy cooking and service routinely gets trumped by places that don't charge $16 for anything, let alone meat loaf. Into this latter category falls Azama Grill, an unprepossessing counter-service Egyptian kebab joint in Allston that features halal meats and demonstrates real customer care in nearly every dish it serves.

The sight of two vertical rotisseries spinning real shwarma (stacked pieces of marinated meat) is auspicious, and both are fine: sliced off into small, chewy, half-crisp, nicely spiced bits of chicken or a mix of lamb and beef ($5.45/roll-up; $6.99/plate). Kebabs ($8.99) of chicken, lamb, and kofta are hefty and perfectly grilled. Falafel ($2.99/side; $4.49/roll-up) arrives as half-spheres of chickpea-and-parsley batter, fried wonderfully brown and crunchy. Dinner salads of tabouleh ($5.75) and fattoush ($4.50) are vibrant in flavor and brightly tinged with fresh herbs. The Azama combo plate ($7.99) heaps a platter with very good hummus, baba ghanoosh, tabouleh, falafel, and a choice of shwarma. Foul (pronounced "fool") muddames ($4.49/roll-up, $5.75/plate) is a rich, chili-like vegetarian stew of dried favas. Roll-ups are a bargain, wrapping their fillings in 12-inch grilled flatbread with lettuce, tomato, tahini, and pickles; plates include a variety of fine sides like rice pilaf or Egyptian cucumber/tomato salad, though the accompanying pitas are thin and dull. Pies ($2.99), triangular baked savory turnovers of spinach or ground beef, are a good on-the-go snack.

House-baked pastries are mostly based on phyllo, honey, and pistachios, like the konafa ($1.49), a lovely sweetened cheese pastry topped with shredded, soft-baked phyllo. Canned soft drinks ($1.25) include a deliciously pulpy Thai tamarind soda. The fine, cardamom-scented Egyptian coffee ($1.49) is reminiscent of Turkish coffee: muddy-black, sweet, and brewed in a cunning copper pot. Service can be pokey for a sandwich shop, and the six-seat window-side counter could be more scrupulously wiped, but the freshness and value of the made-to-order fare help mitigate the down-market trappings. Azama could have been just another middling, student-oriented dive, but there's no mistaking the diligence and affection that go into its food.

Azama Grill, located at 54 Harvard Avenue, in Allston, is open daily, 11 am–1 am. Call 617.779.0003.

WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

ARBRI CAFÉ | 146 Belgrade Ave, Roslindale | 617.323.0276 | $12–$19 | As ethnic restaurants go, Boston's only all-Albanian restaurant is medium-size, modestly priced, and offers some rib-sticking slow food. If you like lamb and eggplant, you should probably head over there before you finish reading this review. If not, or if dragged along by some such person, you'll be fine with the grape leaves, arbri salad, osso bucco, chicken kebabs, and the Albanian version of custard pie in phyllo dough.

CONGA'S | One Eliot St, Cambridge | 617.868.8882 | $6–$17 | Conga's is the cheap Harvard Square tapas place of the moment, and it's just as bad as the old hangouts, except it has better shrimp in garlic sauce, a better tortilla Espanola, a terrific faux-Argentine steak, nice desserts, and sometimes even chocolate pizza. If you hear one of those old Bohemians nattering on about the gazpacho at Café Pamplona, just tell them about the chocolate pizza at Conga's.

LORD HOBO | 92 Hampshire St, Cambridge | 617.250.8454 | $9–$27 | The food at Lord Hobo is very good, but don't go if you don't love fresh, extreme draught beers, because the beer is the uniquely wonderful thing here. If you're only in it for the food, there are beer geeks who deserve your table. If you want to look like them, wear dark clothing. And don't worry: the excellent servers are there to help newbies.

BISTRO DU MIDI | 272 Boylston St, Boston | 617.426.7878 | $23–$32 | There are two secret paths through this overambitious menu. One says: "Life is short — eat dessert first," since the desserts are the true-French of the menu, especially the Grand Marnier soufflé. The other path is: "Eat fish — the chef used to work at Le Bernardin." This is true, and thus on appetizers and main dishes, fish and shellfish are unusual and superb. The space, once Biba and then Excelsior, is opened up, so it, too, is overambitious. Overdress, we advise.

SKARA GRILL | 1985 Centre St, West Roxbury | 617.327.1114 | $7–$19 | At last, the owners of the lamented Dionysos in Cambridge have given us a full-tilt Greek restaurant, and even dialed up the garlic. But you do have to stick with the classic spreads, grilled items (and maybe some fried ones), great overcooked green beans, and a bicultural dessert list. Fruit-bomb Greek wines, too.

HOUSE OF CHANG | 282 Concord St, Cambridge | 617.547.9888 | $8–$14 (à la carte); lunch $7–$8 | House of Chang is a big step up in terms of both food and comfort (but not comfort food) from its tired predecessor in this space. However, it's not a full revival of the great days of Mandarin-Szechuan food in Cambridge. The key dishes to try are suan la chow show, mala chicken, and rose shrimp. The nice minimalist décor goes well with whatever you are wearing.

FOR RESTAURANT ARCHIVES, GO TO THEPHOENIX.COM

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THE FOOD PAGE

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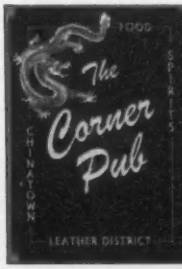

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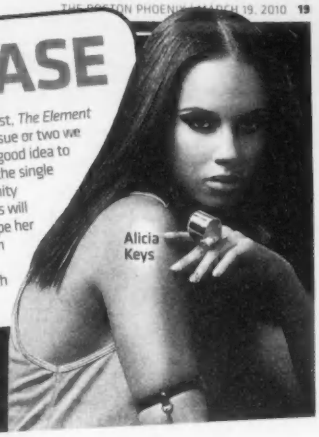
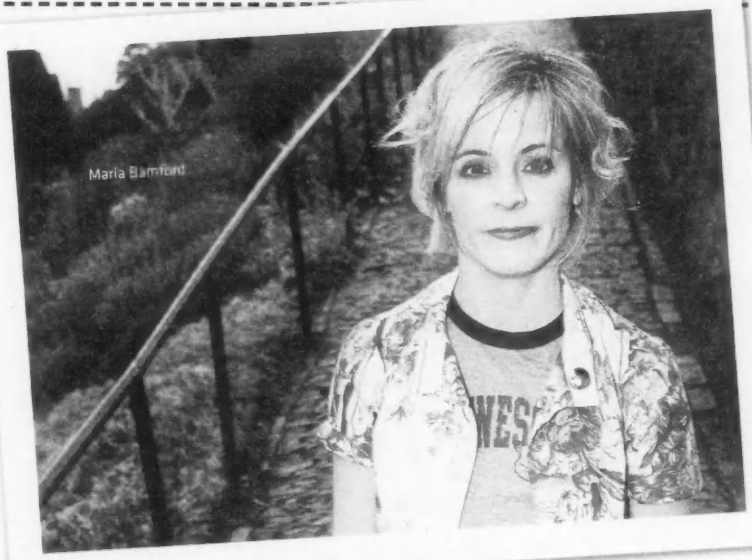
A+E PHX PICKS

COMPILED BY IAN SANDS

KEYS PLEASE

We quite liked R&B/pop diva **ALICIA KEYS**'s latest, *The Element of Freedom* (J-Records, 2009) — apart from an issue or two we had with the vocals. (Whoever decided it was a good idea to run her voice through production enhancers on the single "Love Is Blind" should be sentenced to community service.) This Monday, the gorgeous, classy Keys will serenade us under the bright lights, so let's hope her handlers keep the Auto-Tune in the off position when she brings those million-dollar pipes to Agganis Arena, 925 Comm Ave, Boston | March 22 @ 7:30 pm | $45-$125 | ticketmaster.com.


Alicia Keys


Maria Bamford

LADIES FIRST

WEDNESDAY | The **WOMEN IN COMEDY FESTIVAL** is a five-day laugh smorgasbord of shows, workshops, and panels with this city's best female comics (and, yes, the occasional male), improv and sketch groups, and filmmakers. This year, the festival's second, two Californians — uproarious former star of Comedy Central's "Comedians of Comedy" **MARIA BAMFORD** and *Last Comic Standing* vet **JACKIE KASHIAN** — will be joining the home forces for the main stand-up event, on March 27 at 8 pm. But don't wait till then to start laughing.

Mottley's Comedy Club, 61 Chatham St, Boston | Improv Boston, 40 Prospect St, Cambridge | March 24-28 | Event prices vary; $35 headliners show @ ImprovBoston | womenincomedyfestival.com

PERFORMANCE

THURSDAY 18 | What's more impressive than a dazzling martial-arts-inspired dance showcase? How about one you perform while lugging around a giant drum? The Japanese musicians/dancers of **TAO: THE MARTIAL ART OF DRUMMING** train incessantly to be able to pull off their spectacular, exhausting routines. In their Boston debut, they'll offer acrobatic choreography, taiko drumming, stunning costumes, and a bevy of hard bodies.

Berklee Performance Center, 136 Mass Ave, Boston | 7:30 pm | $30-$42 | 617.876.4275 or worldmusic.org

ART

FRIDAY | Street art made the acquaintance of the conventional art world during the second ever **"PAINT IT NOW"** at South Boston's Distillery Gallery, where for the past two weeks, artists from Pennsylvania, NYC, and Boston have been going to town on the gallery's walls. During tonight's opening reception (the installation will hang through April 23), you can check out the 22-artist collaboration as well as meet a host of folks much more talented than yourself.

Distillery Gallery, 516 East Second St, Boston | 7-10 pm | Free | gallery.distilleryboston.com

DEBATE

TUESDAY | The brilliant, acerbic **CHRISTOPHER HITCHENS** has debated the Reverend Al Sharpton and a number of other God-fearing celebs since the release of his 2007 argument for atheism, *God Is Not Great: How Religion Poisons Everything*. This time around, the *Vanity Fair* scribe goes toe-to-toe with the LA-based Conservative Rabbi **DAVID WOLPE** for the **"GREAT GOD DEBATE,"** and if Wolpe is even half as persistent as our Uncle Moishe, Hitchens better bring his A-game.

Back Bay Events Center at John Hancock Hall, 180 Berkeley St, Boston | 7:30 pm | $18-$45 | newcenterboston.org

R&B

TUESDAY | "She shakin' it 4 daddy, she shakin' it for me." **ROBIN THICKE**, the only white guy on the planet who can pull off a line like that, makes no apologies for his freak tendencies. The dude recently grinded his way through an oversexed rendition of "Shakin' it 4 Daddy" with hornball rapper Nicki Minaj on *Letterman* without batting an eyelash (or making a post-show apology), so you can imagine how naughty he'll get tonight when the cameras are off.

House of Blues, 15 Lansdowne St, Boston | 8 pm | $35-$45 | 888.693.BLUE or houseofblues.com

HOT TIX

KORN | May 7 at the Hampton Beach Casino Ballroom, Hampton, New Hampshire | $35 | On sale Friday at 10 am | ticketmaster.com

DIANA ROSS | May 15 at the Wang Theatre, Boston | $52.50-$122.50 | On sale Friday at 10 am | 866.348.9738 or citicenter.org

DEAD MILKMEN | June 12 at the Middle East downstairs, Cambridge | $20 | On sale Friday at 10 am | mideastclub.com

SUGARLAND | May 21 at the Comcast Center, Mansfield | $19.50-$50.50 | On sale Saturday at 10 am | ticketmaster.com

FREE STUFF!

● **"SHE'S CRAFTY AND SHE'S JUST MY TYPE"** | New work by Gina Dawson and Donna Rosenthal | Judi Rotenberg Gallery, Boston | Opening reception March 18: 6-8 pm | 617.437.1518 or judirotenberg.com

● **FOUNDATION FOR INDIVIDUAL RIGHTS IN EDUCATION AWARD CEREMONY** | Ford Hall Forum presents Greg Lukianoff, Steven Pinker, and Harvey Silverglate of FIRE with the 2010 First Amendment Award; public discussion to follow | Suffolk University, C. Walsh Theatre, Boston | March 18 @ 6:30 pm | 617.557.2007 or fordhallforum.org

Donna Rosenthal's *Expensive*

● **VERA PAVLOVA** | Reading from *If There Is Something To Desire: Poems* | Pierre Menard Gallery, Cambridge | March 21 @ 3 pm | 781.209.0631

● **MARY GAITSKILL** | Reading from *Don't Cry* | Harvard Book Store, Cambridge | March 22 @ 7 pm | 617.661.1515 or harvard.com

● **MANNERS + NINA VIOLET** | "Night of the Living Deadhead" music series | ZuZu, Cambridge | March 22 @ 10 pm | zuzubar.com

● **GEORGE KUCHAR** | The queer-cinema icon presents his shorts "Hold Me While I'm Naked," "Corruption of the Damned," and "Mosholu Holiday" | BU College of Communication, Boston | March 24 @ 7 pm | bu.edu/com/ft/film/cinematheque.shtml

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Peter and Tatsuya Nakadai

Akira Kurosawa's 1985 ***RAN*** transports *King Lear* to Sengoku-era Japan and replaces the three daughters with three sons, but the result is every bit as black and tragic as the original. It screens all week in a new 35mm print at the Coolidge Corner Theatre, 290 Harvard St, Brookline | 617.734.2500 or coolidge.org.

THURSDAY 18

FILM | In Jennifer Arnold's documentary ***A SMALL ACT***, Hilde Back, who as a child was saved from the Holocaust by the kindness of strangers, reciprocated by contributing to the education of Chris Mburu, a poor Kenyan boy. Years later, Mburu would graduate from Harvard Law School and establish a scholarship fund in Back's name. Mburu himself will attend this screening of Arnold's film at the Coolidge Corner Theatre, 290 Harvard St, Brookline | 7 pm | $15; $12 students, seniors | 617.734.2500 or coolidge.org.

CLASSICAL | Exalted American experimental composer **CHRISTIAN WOLFF** got our attention with the title of his new *Songs from Brecht: The Exception and the Rule*, which the **CALLITHUMPIAN CONSORT** will premiere tonight — with the composer present — on a program with works by Charles Ives, Cornelius Cardew, and Henry Cowell, at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston | 7 pm | $23; $18 seniors; $10 students | 617.278.5156 or gardnermuseum.org.

FRIDAY 19

DANCE | The last time the **STEPHEN PETRONIO COMPANY** came to town, in January 2007, it was to inaugurate the ICA's Barbara Lee Family Foundation Theater with a hot version of Stravinsky's *Sacre du printemps* called *The Rite Part*. Now, the company brings Petronio's new *I Drink the Air Before Me* — title by Shakespeare (*The Tempest*), music by Nico Muhly, costume by Cindy Sherman — back to the ICA, 100 Northern Ave, Boston | March 19 @ 7:30 pm; March 20 @ 8 pm; March 21 @ 3 pm | $40 | 617.876.4275 or worldmusic.org.

OG INDIE ROCK | Late-'70s/'80s indie-rockers the **FEELIES**, who broke up in 1992, have always been better known for their anti-music-industry attitude and their more famous champions (R.E.M., Rick Moody) than for their meticulously minimalist indie rock. But that's starting to change, thanks to a couple of album reissues and their 2008 decision to come out of retirement to — in typical Feelies fashion — play some sporadic shows, like the one last year at the Wilbur where they opened for Sonic Youth. That performance was an appetizer; this time around, we're getting the main course, as the band headline at the Middle East downstairs, 480 Mass Ave, Cambridge | 8 pm | $20 | 617.864.EAST or mideastclub.com.

HIP-HOP | In what might have been the fastest ride to the top for any Boston artist ever, 22-year-old **SAM ADAMS** recently landed his debut EP, *Boston's Boy*, atop the iTunes hip-hop chart without the benefit of a record label. Although he has yet to graduate from Trinity College (where he captains the soccer team) — and just recently began rhyming — Adams has already graduated to the big time, and he plans to ink a major record deal any minute now. Translation: this is the last time you'll get to see him rock at Harpers Ferry, 158 Brighton Ave, Allston | 8 pm | $10 | 617.254.9743 or harpersferryboston.com.

JAZZ | Make your reservations early: guitar god **JOHN SCOFIELD** always fills the Regattabar, and his all-star New Jazz Quartet with pianist Mulgrew Miller, bassist Ben Street, and drummer Kendrick Scott is sure to pack 'em in this weekend at the Charles Hotel, 1 Bennett St, Cambridge | March 19-20 @ 7:30 pm ($28) + 10 pm ($25) | 617.395.7757 or regattabarjazz.com.

SATURDAY 20

COMEDY | You know that mental filter most of us were born with, the one that separates "inappropriate" from "appropriate" thoughts before we speak? *Curb Your Enthusiasm* star and stand-up comedienne **SUSIE ESSMAN** doesn't have it, and that's why this foul-mouthed New Yorker is a hit at Friars Club and Comedy Central celebrity roasts. The author of *What Would Susie Say: Bullshit Wisdom About Love, Life and Comedy* will be bringing her stand-up act to the Wilbur Theatre, 246 Tremont St, Boston | 7 pm | $29-$39 | 800.745.3000 or thewilburtheatre.com.

WORLD MUSIC | Beloved Malian guitar virtuoso **HABIB KOITÉ** may be a perfectionist in the studio, but when he's out jamming with his band **BAMADA**, he loosens up considerably. Look for him to mix it up with his excellent talking-drum player Mahamadou Kone at the Somerville Theatre, 55 Davis Square, Somerville | 8 pm | $35 | 617.876.4275 or worldmusic.org.

CLASSICAL | Emmanuel Music's **"BOSTON BACH BIRTHDAY 325"** will offer Bach programming all day, but the highlight, at Emmanuel Church at 7 pm, will be a discussion and performance — free with RSVP — of Cantata No. 42 (*Am Abend aber desselbigen Sabbats*) led by Emmanuel acting artistic director John Harbison. Two locations: First Lutheran Church, 299 Berkeley St, Boston, and Emmanuel Church, 15 Newbury St, Boston | 10:30 am-9 pm | free | 617.536.3356 or emmanuelmusic.org.

SUNDAY 21

FILM | Sure, snagging the Oscars for Best Picture and Best Director is hot stuff, but can Kathryn Bigelow and *The Hurt Locker* win the really big ones — the **CHLOTRUDIS AWARDS**? The 16th annual ceremony promises to outdo the Academy shindig in everything but length: delightful musical numbers, worthy winners, and an appearance from the "Career So Far" award winner, actress Beth Grant, whom you might remember from *No Country for Old Men* (as Carla Jean's crusty mother) and *Little Miss Sunshine* (as the mean beauty-contest official). What's more, the stellar presenters will include the *Phoenix*'s own Peter Keough and Gerald Peary, at the Brattle Theatre, 40 Brattle St, Cambridge | 5 pm | $20 | 617.876.6837 or brattlefilm.org.

MONDAY 22

FILM | One of the first Hollywood films to acknowledge the atrocities of the Third Reich, Hungarian émigré André de Toth's ***NONE SHALL ESCAPE*** (1944) postulates the post-WW2 trial of a fictitious Nazi and shows how this average German turned into a war criminal. French film critic and historian Jean-Michel Frodon, whose anthology *Cinema and the Shoah* has just been translated into English, will screen and discuss the film at the Harvard Film Archive, Carpenter Center, 24 Quincy St, Cambridge | 7 pm | $9; $7 students | 617.495.4700 or http://hcl.harvard.edu/hfa.

TUESDAY 23

JAZZ | Best known as the author of the 1955 standard "Spring Can Really Hang You Up the Most," lyricist **FRAN LANDESMAN** has not been resting on her laurels. Working with composer Simon Wallace since 1994, she has a whole new book of urbane, literate, classic American Songbook-type numbers of the type that don't get written much any more. Boston singer **SHEPLEY METCALF** has just recorded a bunch of them as *Something Irresistible: Songs of Fran Landesman + Simon Wallace*, and she'll be singing them — joined by pianist Ron Ray, bassist Chris Rathbun, and drummer Gene Roma — at Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston | 8 pm | $20 | 617.562.4111 or scullersjazz.com.

WEDNESDAY 24

[PERFORMANCE?] ART | You never quite know what you're going to get from **ANDREA FRASER**. She's made a career of tweaking and critiquing the art world, having hijacked a group of gallery goers at the Philadelphia Museum of Art in order to give them a bogus tour, humped a wall after finding herself "overcome" with emotion at Spain's Guggenheim Museum Bilbao, and stripped down to nothing while giving an artist's talk. Tonight she's in town to take part in "The Church of What's Happening Now: New Art, New Artists with Andrea Fraser" — for which she'll talk to Carpenter Center for the Visual Arts director Marjorie Garber and Institute of Contemporary Art chief curator Helen Molesworth about the subject of "institutional critique" and then hang around for the "opening" reception of her video exhibit "Andrea Fraser:Boxed Set" (which has been up at the Carpenter Center since February). Here's hoping for a little inspired mayhem in the Thompson Room at Harvard University's Barker Center, 12 Quincy St, Cambridge | 6 pm | free | 617.495.0738 or fas.harvard.edu/~humcentr.

PEOPLE WHO ARE SMARTER THAN YOU | We often wonder what it would be like to attend a dinner party at the house of cognitive scientist and Harvard professor **STEVEN PINKER** and his wife, the philosopher/novelist **REBECCA GOLDSTEIN**. Does Pinker advocate the computational theory of the mind as he serves the main course? Later, over tea and biscuits, does Goldstein preside over a competition to see which guest can present the best argument in favor of the thesis that human nature is inherently good? Judging from the agenda the couple have prepared for **"BEYOND BELIEF: SCIENCE, RELIGION, MORALITY, AND THE ARTS"** — a discussion of such deep questions as "What, if any, are the limits of science?" and "Can atheists have spiritual experiences?" — we'd say we're not all that far off. Bring your thinking caps to Harvard Hillel, 21 Beren Hall, 52 Mount Auburn St, Cambridge | 7 pm | free | 617.661.1515 or harvard.com.

JAZZ | As you'll recall, Jon Garelick waxed ecstatic about **CHRISTIAN SCOTT** in the March 12 "Giant Steps." Scott and his explosive young band are at Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Road, Boston | 8 + 10 pm | $20 | 617.562.4111 or scullersjazz.com.

THURSDAY 25

CLASSICAL | **JAMES LEVINE** returns to the **BOSTON SYMPHONY ORCHESTRA** podium tonight to conduct the world premiere of Peter Lieberson's *Farewell Songs* — the composer's musical farewell to his wife, the fabulous mezzo-soprano Lorraine Hunt Lieberson, who died of cancer in July 2006. Bass-baritone Gerald Finley will be the soloist. Debussy's *Jeux* will start off the program, and Schubert's Symphony No. 9 will close it, at Symphony Hall, 301 Mass Ave, Boston | March 25, 27, 30 @ 8 pm; March 26 @ 1:30 pm | $29-$115 | 617.266.1200 or bso.org.

FILM THIS WEEK

●SEE "FILM STRIPS" (PAGE 45) FOR DETAILS:

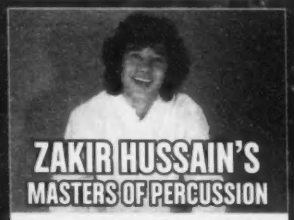
FREAKS | Brattle Theatre | March 19
NIGHTMARE ALLEY | Brattle Theatre | March 19
SHOOT THE PIANO PLAYER | Museum of Fine Arts | March 19
STAGECOACH | Harvard Film Archive | March 19
3 GODFATHERS | Harvard Film Archive | March 19
DRUMS ALONG THE MOHAWK | Harvard Film Archive | March 20
THE SUN SHINES BRIGHT | Harvard Film Archive | March 20
THE UNKNOWN | Brattle Theatre | March 20
BIG FISH | Brattle Theatre | March 21
HOW GREEN WAS MY VALLEY | Harvard Film Archive | March 21
A CIVIL ACTION | Boston Public Library | March 22
AMELIA | West End Branch Library | March 23
TARZAN FINDS A SON | South Boston Branch Library | March 23
THE BRIDE CAME C.O.D. | South Boston Branch Library | March 25

WORLD MUSIC
CRASH arts

TICKETS NOW ON SALE

HABIB KOITÉ & BAMADA
SAT, MARCH 20, 8PM
SOMERVILLE THEATRE

BASSEKOU KOUYATE & NGONI BA
SAT, MARCH 27, 8PM
SOMERVILLE THEATRE


ZAKIR HUSSAIN'S MASTERS OF PERCUSSION
SUN, MARCH 28, 7:30PM
BERKLEE PERFORMANCE CENTER

ANGÉLIQUE KIDJO
APRIL 2 + 3, 8PM
SOMERVILLE THEATRE

ALEJANDRO ESCOVEDO
TUE, APRIL 6, 7:30PM
SOMERVILLE THEATRE

ROKIA TRAORÉ
FRI, APRIL 16, 8PM
SOMERVILLE THEATRE

OWEN PALLETT
TUE, APRIL 20, 7:30PM
THE ICA/BOSTON

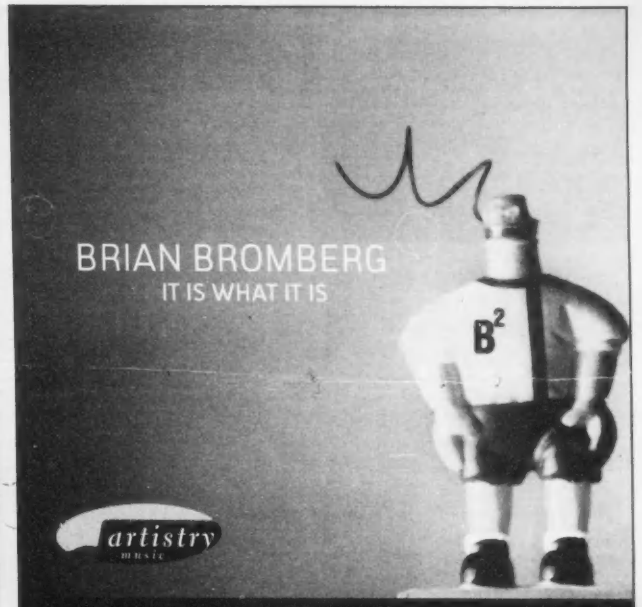
BETTYE LAVETTE
FRI, APRIL 30, 8PM
SOMERVILLE THEATRE

BAABA MAAL
SAT, MAY 1, 8PM
SOMERVILLE THEATRE

CROOKED STILL
WITH SARAH JAROSZ
SAT, MAY 22, 8PM
SANDERS THEATRE

ALSO: LITTLE DRAGON 3/28 · LÚNASA 4/17 · KING SUNNY ADÉ 5/16 · JÓHANN JÓHANNSSON 5/2

FOR TICKETS AND INFORMATION:
617.876.4275 www.WORLDMUSIC.org
Media Sponsor THE PHOENIX



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Film

***LOVE EXPOSURE* AT BUFF 2010** Can a film about "peek-a-panty photos" be too long?

HOLY FOOLS

DIVINE MADNESS RULES THE TURKISH FILM FESTIVAL

_BY PETER KEOUGH

THE BOSTON TURKISH FILM FESTIVAL

MUSEUM OF FINE ARTS | MARCH 25–APRIL 11

In a scene in Çağan Irmak's ***IN DARKNESS*** (2009; April 3 @ 3 pm), one of several provocative films in this year's Boston Turkish Film Festival at the Museum of Fine Arts, a woman explains to a TV interviewer that her political party is neither for Shari'a — extremist Islamic rule — nor for right-wing military coups. Well, good luck to her. You'd like to think that in times of crisis, people would be drawn to moderation. Instead, they tend to favor the options of insanity, ignorance, and folly. Just look at our own Tea Party bunch. True, sometimes inspired simple-mindedness can, as in the case of Dostoevsky's Prince Myshkin, lead to clarity and reconciliation. More often, though, madness ends in chaos and tears.

They don't get any crazier than the title dervish of Reha Erdem's ***KOSMOS*** (2009; March 27 @ 3:30 pm), who's first seen as a howling dot dashing across a snowfield into an unnamed Everytown, Turkey. In fact, about half of Kosmos's dialogue consists of high-pitched yapping — conversation he shares sometimes with Neptun, the disturbed sister of a boy he saves from drowning. They sound like a pair of Dobermans in heat.

Despite such excesses, the film's odd allegory — which is set in a monochromatic urban wasteland — proves compelling. Kosmos possesses Messianic talents that include the miraculous ability to heal the sick and for some reason, a skill at climbing trees like a squirrel. He also has a knack for doom-laden proverbs that addle his hosts. But his well-intended deeds backfire, confirming his prophetic message that the world is evil and the human race damned.

IN DARKNESS Good luck to those hoping to steer a middle course between extremist Islamic rule and right-wing military coups.

Things look equally grim in İnan Temelkuran's gripping, if overstylized, ***BORNOVA BORNOVA*** (2009; April 2 @ 2:30 pm). Here Salih is the reigning crazy, lording it over the tough Izmir neighborhood of the title, and he's more like Joe Pesci in *GoodFellas* than Jesus Christ. Naive Hakan, an uneducated former soccer player, idolizes the creep until he learns about something Salih did to Özlem, a girl on whom Hakan has a crush. (In a perverse twist, Hakan gets the information from Murat, the local leftist, who's been forced by the reactionary times to make a living writing online sex fantasies.) In the end, it seems, Hakan has learned more from Salih's madness than the psycho gives him credit for.

Not all the mentally disturbed visionaries in this festival are male — some members of the matriarchy are on shaky ground as well, like the mother suffering from dementia in *In Darkness*. Nusret, a similarly stricken mother, dominates Yeşim Ustaoğlu's ***PANDORA'S BOX*** (2008; March 25 @ 7 pm, with the director present), which is more melodramatic than Irmak's film but equally subversive.

Isolated in her mountain village and forgotten by her fragmented brood, who are preoccupied with their own miseries in Istanbul, Nusret wanders off. Her children track her down, shuffle her to the city, and pass her from one family member to the next. But her presence, as the title suggests, releases a plague of old woes. And interspersed with her memory lapses and her indiscreet peeing on the carpet are observations of startling acuity that jolt the family into awareness, if not reconciliation.

Also acute is Ustaoğlu, who will be receiving the festival's Excellence in Turkish Cinema Award. She records with compassionate detachment the internecine politics of the family — which are a microcosm of the politics of the world as a whole. ◉

MAKE THEM LOOK

BUFF 2010 PAYS HOMAGE TO CINEMATIC FROMAGE

_BY SHAULA CLARK

BOSTON UNDERGROUND FILM FESTIVAL

KENDALL SQUARE | MARCH 25–APRIL 1

Now in its seventh year, the Boston Underground Film Festival has a knack for showing you things you've never seen before (not to mention things you can never un-see, such as the sentient penis jackhammering its way through sheetrock in last year's headlining *Bad Biology*). BUFF 2010 proves no exception, starting with the exquisitely weird opening-night entry, ***LOVE EXPOSURE*** (2008; March 25 @ 7 pm).

Then again, *somebody*'s been watching Japanese director Shion Sono's demented brainchild, as this 237-minute comic epic has become something of a festival darling. Hailing from the same fevered brain that dreamed up J-horror cult hits *Suicide Club* and *Exte: Hair Extensions*, Sono's latest is a giddy, occasionally bloody ramble through the life of Yu (Takahiro Nishijima), a Bible-thumping teenager who spends his days mastering the martial art of taking upskirt photos and searching for an earthly Virgin Mary to be his girlfriend. Although at 237 minutes it's much, *much* longer than any movie about "peek-a-panty photos" has any right to be, *Love Exposure* proves mesmerizing.

Less strange but far more traumatizing is Andrew Drazek's ***CUMMINGS FARM*** (2009; March 28 @ 6:45 pm; March 31 @ 9:30 pm), a tale of three fucked-up couples who, at the behest of spouses Todd (screenwriter Ted Beck) and Tina (Laura Silverman, sister of Sarah Silverman), converse at a farmhouse for a weekend orgy. What they get instead is a night full of crushing awkwardness and bizarre tirades ("You gotta fester the vibe like a herpe in the sun"). A smug, quip-happy cast threatens to sink the film at its outset, but as the plot lurches forward, the characters start to resolve into people you actually care about — even the MDMA-addled alcoholic foot fetishist who ruins the night with a wayward cumshot.

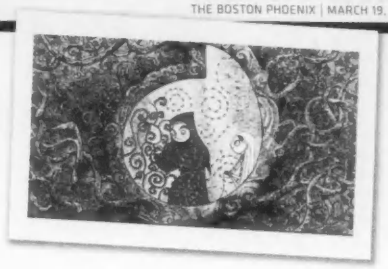
Steve Balderson's ***STUCK!*** (2009; March 27 @ 7:30 pm; March 29 @ 9:30 pm) is a campy send-up of the classic women-in-prison exploitation genre. After taking the fall for her mother's grisly suicide, blonde naïf Daisy (Starina Johnson) gets locked up in the clink with a pack of harlots and harpies (plus Mink Stole as a paranoid Jesus freak). Cue a deluge of atrocious Southern accents, bloody catfights, and stagy soliloquies. The outright hamminess will either delight you or have you white-knuckling your armrest for 90 minutes.

This year's fest also takes an opportunity to get meta, with two documentaries about filmmaking on the fringes. One is ***IT CAME FROM KUCHAR*** (2009; March 26 @ 7:45 pm; April 1 @ 7:30 pm), Jennifer Kroot's portrait of indie-cinema icons George and Mike Kuchar. These Bronx-born twins broke into the experimental-film scene around the same time as Andy Warhol — only instead of pretentious art films, the Kuchars were busy churning out goofy gems like *Sins of the Fleshapoids*. In addition to the fascinating first-hand reminiscences from these hopelessly weird (and utterly charming) brothers, you get to hear fanboy John Waters rhapsodize about how they influenced *Pink Flamingos*.

Then there's ***AMERICAN GRINDHOUSE*** (2010; March 26 @ 7:30 pm; April 1 @ 7:15 pm), which traces the art of exploitative sleaze back to 1913's silent white-slavery film *Traffic in Souls* and Kroger Babb's lurid sex-ed films. From there, it follows the trail of gore all the way to 2009's *Black Dynamite*, fondly zooming in on such notorious flicks as Wes Craven's *The Last House on the Left* and Herschell Gordon Lewis's *Blood Feast*. This stroll through the hucksterism of yesteryear keeps its narrative simple — all the better to showcase the storytelling of its massive collection of talking heads (who include *Animal House* director and raconteur extraordinaire John Landis). Director Elijah Drenner does his documentary a favor just by knowing when to get out of his subjects' way and let them spin schlock into gold. ◉

OUR REVIEWS OF *OUR FAMILY WEDDING* AND *SHE'S OUT OF MY LEAGUE* ARE IN "FILM STRIPS," ON PAGE 45

Film



THE SECRET OF KELLS The secret is the way the visuals tap into mediæval Celtic art.

Short Takes MOVIE REVIEWS IN BRIEF

⊕⊕

THE GIRL WITH THE DRAGON TATTOO

SWEDISH | 152 MINUTES | KENDALL SQUARE + WEST NEWTON

In recent screen-adapted crime fiction — Dennis Lehane's *Mystic River* and *Gone Baby Gone*, for example — detectives are heroes and children are victims. In the trilogy by the late Stieg Larsson, the child victim is the hero. Lisbeth Salander (Noomi Rapace), the girl of the title, is 20ish, but she *looks* waiflike (in the book, at least — here she resembles Marilyn Manson), and, as flashbacks suggest, she's had a traumatic childhood. Now, she's punked out with piercings and Doc Martens. But her chief weapon is the computer that enables her to hack into the past of malefactors, and that's how she comes to team up with journalist Mikael Blomkvist (Michael Nyqvist), who's investigating the 40-year-old disappearance of a girl from a wealthy family. Niels Arden Oplev's perfunctory adaptation of Larsson's first book veers from Visconti's *The Damned* to Jonathan Demme's *The Silence of the Lambs* without the decadence or the thrills of either. In this case, the victim is Larsson.

_Peter Keough

⊕⊕⊕

GREEN ZONE

115 MINUTES | BOSTON COMMON + FENWAY + HARVARD SQUARE + SOMERVILLE THEATRE + CHESTNUT HILL + EMBASSY + SUBURBS

Paul Greengrass's *Green Zone* takes us on a frenetic trip down memory lane — back to the beginning of the Iraq War. Soon after the 2003 invasion, soldier Roy Miller (Matt Damon) starts to question Washington's intel on weapons of mass destruction, as he and his squad chase down bogus tipoffs and keep coming up empty-handed. Miller's hunt for the truth soon entangles him with a compromised *WSJ* reporter (Amy Ryan), a loathsome bureaucrat (Greg Kinnear), a grizzled CIA operative (Brendan Gleeson), and a patriotic Iraqi (Khalid Abdalla). Adapted from Rajiv Chandrasekaran's *Imperial Life in the Emerald City*, *Green Zone* is a Greengrass hybrid, something between *United 93* and the *Bourne* movies. Although COPS-style visual tumult occasionally heightens the thrill, the film just doesn't stand still long enough to let the proper degree of suspense seep in. Despite the narrative whiplash, however, it's an engrossing (if fictionalized) answer to the question, "How did we get here, exactly?"

_Shaula Clark

⊕⊕⊕

A MATTER OF SIZE

HEBREW + JAPANESE | 90 MINUTES | WEST NEWTON

Director duo Sharon Maymon and Erez Tadmor have fashioned a look at a group of blue-collar Israeli men (and one woman) and how they came to accept who they are. Sounds like your usual coming-out tale, no? Except that they're not gay. (Well, one is.) They're fat. And getting fatter. Oh, and they're sumo wrestlers. The 340-pound Herzl (former drag performer Itzik Cohen), who's shamed out of his weight-loss group, faces further indignity when he loses his job as a dining-room cook for being unpresentable. Taking a job as a dishwasher in a Japanese restaurant, Herzl discovers the joys of the *gendai budo* when a match being played on the eatery's TV leaves him spellbound. Soon the establishment's owner, Kitano (Togo Igawa), is reluctantly coaching Herzl and three of his friends, and the "fatsos in diapers" gradually earn the master's respect. Add a subplot of plus-sized romance and you're looking at a big charmer.

_Brett Michel

⊕⊕⊕

NEIL YOUNG TRUNK SHOW

82 MINUTES | KENDALL SQUARE

If a Neil Young neophyte (my only previous exposure comes from recent Coolidge Award winner Jonathan Demme's *Neil Young: Heart of Gold*) can find himself rocking in a cinema seat to the spirited, soulful music performed in this second of a rumored triptych of Demme-directed, Young-starring concert documentaries, long-time fans are bound to break their armrests. The 2006 film captured the Canadian crooner performing his golden heart out during a mostly acoustic set on the eve of an operation to relieve a brain aneurysm, and if the two performances that form *Trunk Show* (recorded at the Tower Theater in Pennsylvania during the *Chrome Dreams II* tour) prove anything, it's that he's a survivor, especially in these musically Gaga days. The most medical attention Young requires this time out is a between-set manicure on an index finger. I wouldn't be at all surprised to learn he injured the nail during a showstopping, 23-minute version of "No Hidden Path."

_Brett Michel

Kim Hye-ja

⊕⊕⊕⊖

THE MOTHER

KOREAN | 129 MINUTES | KENDALL SQUARE

A girl is found murdered in this latest effort from Korean director Bong Joon-ho, and the police, at a loss, pin the blame on Do-joon (Bin Won), a childlike local with not much going on upstairs, alternately brutalizing and bamboozling him into a confession. But they don't count on the power of maternal love. Do-joon's mother (Kim Hye-ja) knows her boy is innocent, and she sets out on an investigation of her own. In the course of her crusade, she reveals the rottenness behind the façade of propriety, and she demonstrates that the primal bonds of blood are far more resilient, and ruthless, than the protocols of the powers that be. In *Mother*, Bong synthesizes not only a host of generic conventions but also the elements unique to Bong himself: mentally disabled scapegoats, victimized women, bureaucratic stupidity, suspicious vagabonds, umbrellas. It's the finest work yet by a filmmaker who knows how to turn the toxins poisoning our lives into a figment of savage power and delight.

_Peter Keough

⊕⊕

REPO MEN

111 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + SUBURBS

Miguel Sapochnik's adaptation of Eric Garcia's novel *The Repossession Mambo* offers a twisted take on the subprime mess. It's the near future, the cityscape is a Gothic maze of jumbotrons and neon ads, and for a cool mil, you can buy yourself a new synthetic heart or kidney. The catch: the company that manufactures these organs has a lending policy that bleeds its clients dry and then reclaims the merchandise via the title agents, who are part Terminator and part triage surgeon. Remy (Jude Law) and Jake (Forest Whitaker) are two of the best in the bloody biz — until Remy finds himself with an ersatz implanted organ that he can't afford. Given the ingenious high concept and the impressive ensemble, *Repo Men* should have offered some lacerating satire, but the derivative filmmaking (whole sets and scenes are lifted from *Blade Runner*, *Pulp Fiction*, and *Old Boy*) and reality-show dialogue take the heart right out of it.

_Tom Meek

⊕⊕⊕⊖

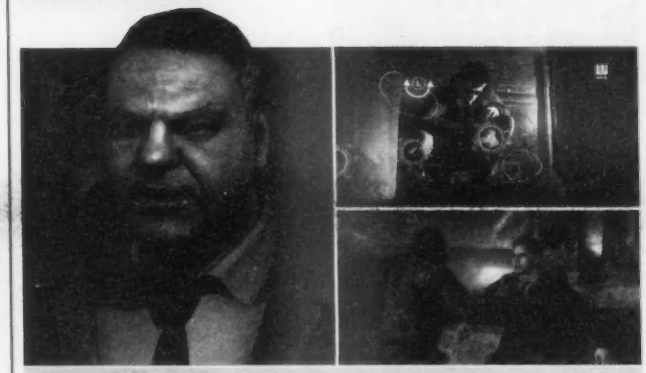
THE SECRET OF KELLS

75 MINUTES | KENDALL SQUARE

It's early-ninth-century Ireland, and young, flame-haired Brendan (voice of Evan McGuire) is agog over the arrival of Iona refugee Aidan (Mick Lally) and his white cat, Pangur Bán, at the Abbey of Kells, since Aidan has brought the beginnings of the Book of St. Columba and means to finish it in the scriptorium at Kells. Brendan's uncle, Abbot Cellach (Brendan Gleeson), has no time for such nonsense, however — he's obsessed with building the walls that will protect Kells from the Vikings who've already sacked Iona. So it falls to Brendan and Pangur Bán to enter the wild wood and, with the help of fairy girl Aisling (Christen Mooney), secure from human-sacrifice deity Crom Cruach the crystal Aidan requires to complete what we know as the Book of Kells. But it's the way the visuals tap into mediæval Celtic art that elevates this Oscar-nominated animation from Tomm Moore and Nora Twomey — from the almost abstract black wolves to the Eisenstein-like Vikings to the stylized green trees (which surround the abbey like the shields of Malcolm's Birnam Wood army) to the fantasy sequence where Brendan uses chalk to corral a writhing dragon within the book's design. And Pangur Bán — the subject of an actual ninth-century Irish poem — has enough personality to fill a movie of his own.

_Jeffrey Gantz

Games



TRUE CONSEQUENCES In its best moments, *Heavy Rain* evokes powerlessness and panic.

HEAVY PAIN

A HAUNTING THRILLER FOR PLAYSTATION 3

_BY MITCH KRPATA

Is *Heavy Rain* a game or a movie? Players have been asking the question since before its release. It confounds a lifelong gamer's expectations by restricting player input and insisting on authorial intrusion to tell the tale of a search for a serial killer. But thanks to a reliance on thriller clichés and questionable localization, it wouldn't quite work as passive entertainment, either. By staking out a middle ground, *Heavy Rain* achieves the best of both worlds. Emphasizing its characters' inner lives to a degree most games don't attempt, it also gives players enough control over the outcome that even familiar dramatic scenes are imbued with real urgency and danger.

The story follows four characters, all of them searching for the Origami Killer, who kidnaps young boys, drowns them in rainwater, and leaves origami figures with their bodies. We get familiar types: the precocious FBI agent who butts heads with a pugnacious police detective; the genial private eye with an ulterior motive; the glory-seeking journalist. The character who resonates is Ethan Mars, a young father grieving the death of his older son. When his second child, Shaun, goes missing, Ethan finds himself tested by the Origami Killer, who wants to know how much Ethan would be willing to sacrifice in order to save Shaun.

The serial killer trying to impart a moral lesson is well-worn territory, to be sure. The trials that Ethan must endure in order to discover clues to his son's whereabouts are, though gruesome, not terribly inventive, but *Heavy Rain* makes them consequential. When you fail a trial, your instinct may be to reload and try again, but the game doesn't give you that option. Whether Ethan succeeds or fails, the story continues. That's when you realize that Shaun might actually die. And if he does, it will be because of what you did.

In its best moments, *Heavy Rain* evokes powerlessness and panic. After Shaun goes missing, Ethan finds himself at the police station answering questions: "What time did you see Shaun last? What was he wearing?" Several answers swirl around Ethan's head for you to choose from, jittery and hard to read. You think, *Oh my God, what time was it?* A second playthrough reveals that the scene in which Shaun vanishes begins with a time-stamp superimposed on the screen, and a massive analog clock is visible from nearly every camera angle. The facts were there — you had only to pay attention.

What can seem strange is the capricious way the game grants and rescinds player control. Some character interactions are optional; some are mandatory. Some actions can be attempted more than once; some are strictly pass/fail. Action scenes, like fistfights and car chases, take the form of quicktime events in which you don't have direct control and must react to split-second button prompts. Gut reactions take the place of thought-out decisions. You never know when you'll be able to skate by and when you'll be hammered for a mistake. Even during quiet scenes, the tension always runs high.

Heavy Rain is not a game with which to flirt. You have to commit to it. There's no reward in trying to thwart it, outsmart it, or even master it. It has its shortcomings — from the actors' dubious American accents to plotholes big enough to drive a Buick through. But the player who engages it in earnest will find an interactive experience of uncommon power. No, it's not quite a game, and it's not quite a movie. It's a dividing line. There was before *Heavy Rain*, and now there's after. ◉

HOT TIP

BUTTON PROMPTS ARE UNPREDICTABLE. SO TAKE A MOMENT TO REACQUAINT YOURSELF WITH THE FACE BUTTONS ON THE CONTROLLER.

10

HEAVY RAIN

FOR PLAYSTATION 3
RATED M FOR MATURE

DEVELOPED BY QUANTIC DREAM
PUBLISHED BY SONY COMPUTER ENTERTAINMENT

Theater

ENTERTAINING MR. SLOANE Jack Cutmore-Scott seems uncertain about what Sandra Shipley has to offer.

MORAL SURGERY

BECKY SHAW AT THE HUNTINGTON; *ENTERTAINING MR. SLOANE* AT THE PUBLICK; *OTHELLO* AT ACTORS' SHAKESPEARE PROJECT

_BY CAROLYN CLAY

You know upon meeting *Becky Shaw* that you're in the presence of a smart, snappy writer. But you picture playwright Gina Gionfriddo as someone more akin to Theresa Rebeck than William Makepeace Thackeray, whose Becky Sharp, the socially scheming heroine of *Vanity Fair*, inspired the eponymous co-protagonist of this contemporary comedy of morals, which is receiving a polished Boston premiere from the Huntington Theatre Company (at the BU Theatre through April 4). By the time the curtain falls, however, the ethical ground covered in Gionfriddo's acerb saga of a blind date gone wrong has wiggled like tectonic plates, and you are as disarmed as if she had wielded a faster gun than yours and barked, "Drop it!"

Of course, *Becky Shaw* is not *Vanity Fair*. It doesn't even purport to be satire: "I care too much about my characters to poke at them for the betterment of culture," Gionfriddo declares. But the play does have more on its mind than immediately meets the eye. A seemingly throwaway reference to the Greek concept of *xenia* is the key; one of the characters can't remember that word, but she does recall that the Greek gods "judge you by how well you treat the strangers who come to your door." And what else is a blind date?

Not that, in real life, anyone would set this one up. Suzanna is a thorny if fragile young woman whose father has recently died, and whose mother is taking it far too much in stride. Just months after the demise, Suzanna meets earnest, nurturing Andrew on a ski trip and promptly marries him — that on top of an ill-advised one-night stand with Max, the callous family financial adviser who, having been taken in by her wealthy parents as a child, is practically her brother. Now, Suzanna and Andrew have arranged a rendezvous between the cynical, successful Max and Andrew's co-worker Becky, a thirtysomething office temp with no money, little self-confidence, and a Sharpish hope of marrying up.

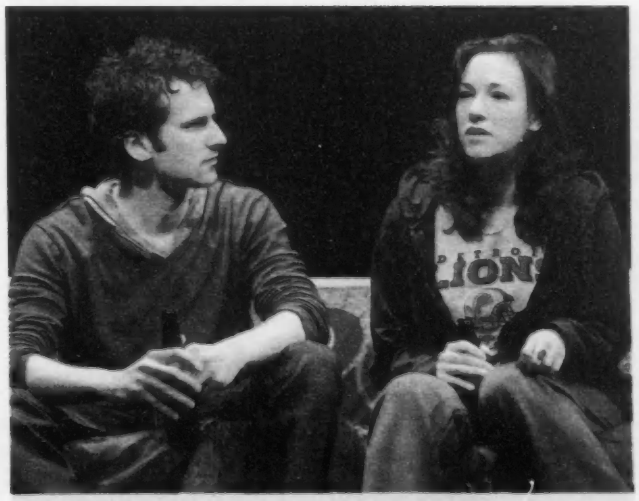
When the pair's date turns out to include robbery at gunpoint and its ramifications extend to stalking, blackmail, and suicide attempts, the net of social responsibility, with its knotty questions of money and class and just what we owe one another, entangles not just the dismissive Max and the desperate Becky but Suzanna and Andrew and even Suzanna's gigolo-towing mother. What's mom got to do with it? Well, Gionfriddo gives her every jaded line she can't stuff into Max's mouth, and the elegant Maureen Anderman delivers them with nonchalant acuity.

HTC artistic director Peter DuBois has shepherded this 2009 Pulitzer finalist since its premiere. Bringing *Becky Shaw* home to the Huntington, he presents it on a grander scale backed by a movable feast of sets by Derek McLane. And the show is well cast, with Keira Naughton a vulnerable Suzanna lurking behind a veneer of spoiled-little-girl shrewishness and Eli James her rumpled, responsible, co-opted husband. Seth Fisher spit-shines Max's blunt candor but also suggests the guy is not as Teflon as he affects to be. The apologetic yet persistent Becky is the most nebulous character, equal parts ingratiating loser and calculating player. It is to Wendy Hoopes's credit that she connects the dots between a Sally Field eager to be liked and a Glenn Close about to boil the bunny.

Amorality is a well-worn slipper in *Entertaining Mr. Sloane* (at the BCA Plaza through April 3), and the Publick Theatre slips into it like Cinderella reunited with her glimmering glass shoe. Whereas murdered Brit playwright Joe Orton's no-longer-shocking anarchic farces can strain to launch their whirligigs of outrage, the 1964 *Sloane*, an absurdist domestic comedy set against a backdrop of floral upholstery and cracked crockery, goes about its Freudian business with cozy aplomb, threading sex and violence into a worn fabric of middle-class propriety while making its point that if the heart is a lonely hunter, it is also a ruthless one. And director Eric C. Engel, fielding an adept all-British cast, gets the mix of polite desperation and polymorphous perversion just right.

As the play begins, middle-aged Kath is offering to rent a room to the eponymous cherub she's picked up at the library. And as she bustles about, waggling her allurements while offering tea and maternal sympathy, it's painfully obvious that more is on offer than accommodation. But Kath's old "dada," Kemp, distrusts the young man from the get-go; it seems he has a bead on Sloane's criminal past and will not let it go — any more than he will the grudge against Kath's brother, Ed, to whom he hasn't spoken since discovering him, as a teen, "committing some kind of felony in the bedroom." When the repressed if entrepreneurial Ed shows up and also wants a piece of pretty young Sloane, things get complicated.

The sight of Sloane splay-legged in his underwear and being doctored by Kath after getting stabbed by the dada with a crumpet-toasting fork might seem a bit much if you haven't seen the photo of the dramatist in briefs in the exact same position in John Lahr's Orton biography, *Prick Up Your Ears*. The delight of this production is that it goes merrily along with the insinuative excess without sacrificing either the sadness or the edginess of a tale in which the characters will stoop to any crisply worded rationalization — not to mention lethal violence — to assuage their loneliness or achieve a bit of pinch-and-tickle. And the actors are terrific, putting across the perfectly calibrated, Pinteresque rhythms of the play (which recalls *The Caretaker*). Harvard senior Jack Cutmore-Scott, callow and opportunistic but also wounded as the "easily led" Sloane, holds his own against veterans Nigel Gore, flexing authority and need as Ed, and Dafydd Rees, convincingly blind as obdurate old Kemp. Best of all, Sandra Shipley as Kath, in housedress or peignoir, anxiously cowering before her brother or hilariously engineering her fussy seductions, is the perfect marriage of doormat and cougar.

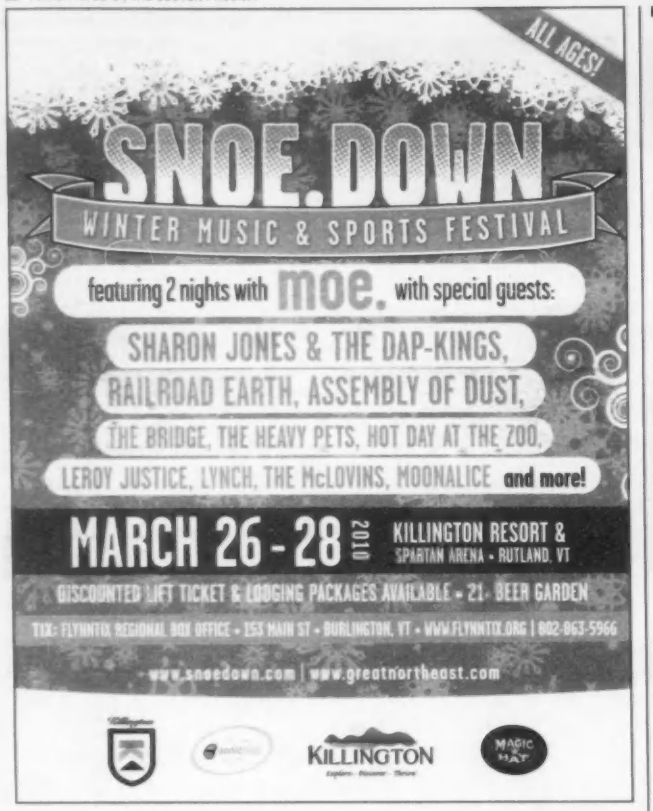


BECKY SHAW Eli James and Wendy Hoopes mull the uncertainties of blind dates.

As with Mae West, goodness has nothing to do with Shakespeare's Iago, the villainous crux of *Othello* (presented by Actors' Shakespeare Project at Villa Victoria Center for the Arts through April 4). It's always a cautionary fascination to watch the treacherous ancient lure the noble Moor down the darkest alley of his volatile nature. But at ASP, in the lanky, rambunctious person of Ken Cheeseman, he does so with such breakneck, bravura relish that the Moor seems dense indeed not to suspect this intensely blue-eyed monster's conjuration of the green-eyed one. And Judy Braha's militarist production, set in a "near future" when Venice's Senate is a multi-cultural counsel of women, takes its cue from Cheeseman, choosing thunderous action over more subtle craft. The actor-driven troupe's *Othello* is a real barnstormer that will rivet your attention if not break your heart.

Well-spoken ASP member Jason Bowen is a young, initially commanding Othello who radiates less gravitas than bonhomie. And he clearly delights in his bride, newcomer Brooke Hardman's chaste but hardly innocent vixen in ankle boots, who returns the allegiance with a gutsiness she retains through tyranny and tears, right up to her wrongful death — here a protracted if gently executed strangulation that chills while seeming at the same time to unman an already shaken, almost dithering Othello.

The marches, carousals, fights, and ambushes are well staged by Braha and violence designer Robert Najarian. And scenic designer Tijana Bjelajac's use of the Villa Victoria space is arresting, as is GW Rodriguez's otherworldly, percussive sound design. Nancy Leary's costumes, with their corseted military uniforms and Desdemona's snakeskin leggings, are a bit of a muddle, but they're astutely lightened up in the hot, perhaps hot-blood-inducing air of Cyprus. And there is a particularly strong performance by Paula Langton doubling as a snazzy female exec of a Duke and an Emilia whose cowed humanity makes it pretty obvious we can add wife beating to the list of Iago's motiveless malignancies.



Dance

TONY AND MARIA Craig Hall and Rachel Rutherford escape to a dream stage high above the city's dirt and rumble and clash.

REALITY RIFFS

JEROME ROBBINS'S *OPUS JAZZ* ON PBS

_BY MARCIA B. SIEGEL

When Jerome Robbins's *New York Export: Opus Jazz* boogied onto the scene in 1958, it premiered at the Spoleto Festival, then took Europe by storm. Created for Ballets: U.S.A., a company of ballet, modern, and jazz dancers that Robbins had put together for a government-sponsored cultural exchange tour, *Opus Jazz* was a kind of spinoff from the 1957 hit musical *West Side Story*, which Robbins directed and choreographed. For *Opus Jazz*, he removed the tragic characters and storyline and worked with the danced residue of tension, hormonal energy, and democratized classicism. Europeans had never seen anything like it before on a ballet stage.

Ballets: USA lasted three years; then *Opus Jazz* disappeared until the Joffrey Ballet revived it, in 1974. It made its way into the New York City Ballet repertory in 2005, and that's when two featured dancers, Ellen Bar and Sean Suozzi, got the idea of making it into a site-specific New York film opus. The film, directed by Henry Joost and Jody Lee Lipes, will make its first TV appearance on WGBH's *Great Performances* this Wednesday (March 24 @ 8 pm). It's an abstraction itself, a nostalgic, non-threatening image of an *Opus Jazz* most of us never experienced first-hand.

The idea was to film each of the ballet's five sections in a different location and make it reflect today's youth. The film doesn't look like a stage performance. Even the choreography for the section actually filmed in a theater, composer Robert Prince's fugal finale with mambo intervention, is fractured by the filmmakers' counter-moves and long shots and editing activities. The outer-borough locations themselves exert a distancing effect on the packed, frenetic street dynamic that charged Robbins's choreography. The dancers spread out luxuriously in an enormous asphalt space next to a forbidding brick structure, an indoor cavern that could be an abandoned pier or parking garage, a gym in anybody's high school.

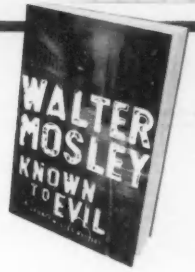
In between the five sections of the dance, the camera tracks the dancers in their "real lives," but even these glimpses are pensive, mysterious, still, as the dancers wait for trains, kill time, get ready for work.

The choreography looks almost ordinary now, accustomed as we are to dancers in sneakers, sport-derived dance moves, half-serious kid competitions. Some of Robbins's original references seem naively out of date, like the naughty-naughty pelvic bumps that overtake the kids as they pair off in the gym. Do nice girls really lounge about in New York alleys now, and go following strange boys alone into deserted buildings, as Georgina Pazcoguin does? Pazcoguin struts and slinks in front of the guys, inviting trouble, but the scene ends as they reach for her. On stage, the Joffrey men grabbed Pam Nearhoof and threw her into the wings. I remember this as a gang rape.

The 18 New York City Ballet dancers who populate *Opus Jazz* are long-legged, thin, refined creatures who look beautiful but a little bit out of place in exposed locations. They get the steps right, but they don't seem muscular enough to sink a lay-up or elbow through a crowd.

In one interlude, they're sitting in a coffee shop having a raucous conversation. The guy on the end of the booth (Craig Hall) is frozen, waiting. The girl behind him (Rachel Rutherford) gets up and leaves; he follows. Next thing you know, they're Tony and Maria, outside on the High Line, an abandoned elevated railroad track that the city has since turned into a park. It's another escape, a dream stage high above the city's dirt and rumble and clash. He's waiting for her, looking deliberately casual. When she comes, they embrace hesitantly, then passionately. He tries to go, returns to lift her in huge, balletic swoops. She slides slowly off his back to kneel on the ground, and he walks off along the rusty tracks, into a hazy sunset.

Books



TIRED SLEUTH

CAN WALTER MOSLEY KICK THE CRIME-NOVEL HABIT?

_BY CLEA SIMON

KNOWN TO EVIL

BY WALTER MOSLEY | RIVERHEAD BOOKS | $25.95 | 336 PAGES

Has Walter Mosley gone off crime fiction? With the creation of Easy Rawlins in 1990, Mosley perfected the African-American side of the genre — along with a poetic and insightful take on post-war LA up through the 1960s — in 11 consistently solid books, the most recent coming out in 2007.

But an artist will want to explore, and in the 30-plus works published since *Devil in a Blue Dress*, Mosley has taken some fruitful sabbaticals. In 1995, he left his popular hero to give us *RL's Dream*, a beautiful little novel about a blues singer that won the Black Caucus of the American Library Association Literary Award in Fiction. In 1997, in the stellar short-story collection *Always Outnumbered, Always Outgunned*, he again shelved the handsome, confident Rawlins, focusing instead on the broken-down ex-con Socrates Fortlaw. And in subsequent years, he's continued to explore the interaction of race and class, with or without plots involving crime and justice, dabbling in sci-fi, erotica, and YA along the way.

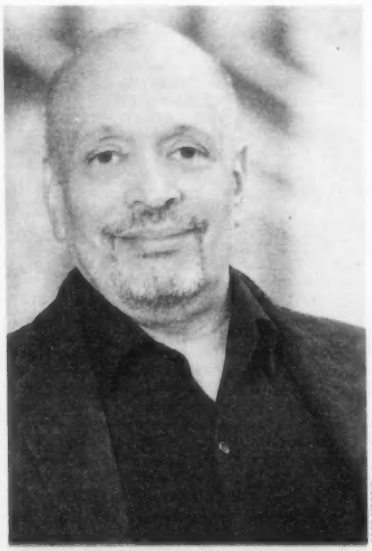
In *Known to Evil*, he seems to be returning to his roots, with mixed results. The follow up to last year's *The Long Fall*, this new book brings back Leonid McGill, a self-described "chubby, bald black man" with a boxer's capacity to withstand pain. Like so many of Mosley's protagonists, he's a fallen angel. Once muscle for hire, McGill is now seeking redemption as a private investigator. Sometimes he takes on clients, and the main action of this book begins with an assignment to look for a missing woman named Tara Lear. Occasionally he assigns himself work, as when he sets out to save Ron Sharkey, a junkie arrested with a car full of illegal weapons. Both cases have their roots in McGill's past: Tara is being sought by a mysterious power broker, the kind McGill cannot refuse, and Sharkey is a victim of McGill's earlier life, a man too broken to take care of himself. Add in a loveless marriage and his son's involvement with a mob-owned Russian hooker and there's quite a bit to keep McGill busy.

Only it doesn't. Already by his second outing, he's acquired a coterie of those helpful friends that only fictional detectives have. There's not one but two tech whizzes — both of them willing to drop everything for McGill. There's not one but two equally obliging hired killers, plus an underworld landlord, and those mysterious powers-that-be who can be counted on to swoop in and clean everything up.

These helpers leave little for our hero to do, and the resolution of the main case makes it clear that the missing young woman was never much more than an excuse for McGill to chew over his demons and revisit the streets where once he did so much wrong.

All of which would be fine if those demons were up to Mosley's usual standard. But the subtle character studies that this author can do so well are missing here. Too often, he relies on genealogy — particularly as it relates to complexion — instead of personal detail: "She was dirty blond and probably white, while he had a New World Hispanic tint to his skin," he writes, or "She had a Dominican mother and Moroccan father — lineages, when combined, that gave her dark red-black skin." He's making a point about our multiple ethnicities, and it figures that his character — an African-American outsider — would notice skin tone. But it's repetitive and, along with the thin plot, wearing.

"I'm no Sherlock Holmes," McGill says, deep into the book. "I can't read cigarette ash or pretend to have the most important and up-to-date forensic science stored in my lobes." No Mosley hero has ever had to, but he's never been lazy, either. ⊙



GREG MORRIS

CRIME JUNKIE In his second Leonid McGill mystery, Mosley seems to be returning to his roots – with mixed results.

WALTER MOSLEY | Brattle Theatre, 40 Brattle St, Cambridge | March 24 @ 6 pm | $5 | 617.661.1515 or harvard.com

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MUSIC

Band of Brothers

SMOOTH OPERATORS

FIELD MUSIC ARE READY TO SOFT-ROCK

_BY EUGENIA WILLIAMSON

"Them That Do Nothing" is three minutes and nine seconds of arresting pop rock that wallops you with perky little guitar jangles, fascistically taut drums, and thrillingly well-placed handclaps — equal parts Wings and Wire. It is at once an ironic and a soaring anthem to the diminished expectations our English brethren are conditioned to accept, and it's been in constant rotation on 6 Music, the BBC's benefaction to the aging indie-rocker set.

The track is found near the beginning of *Measure*, a double album out last month from Brit indie label Memphis Industries. The band behind it, Field Music, are a four-piece from Sunderland, the same part of Northern England as the Futureheads. (See "Sunderland Rock City," below.) *Measure*'s melodic prog and rambling virtuosity have made it a critical favorite everywhere from the blogs to NPR.

Five years ago, you could hardly have imagined this sort of attention for Field Music's peculiar admixture of post-punk rhythms, proggy instrumentation, and radio harmonies. In a way, they're part of a larger movement that embraces and skews the once-*verboten* territory of the smooth. Grizzly Bear's unapologetic worship and unique interpretation of the Doobie Brothers helped hipsters the world over to reinstate smooth's musical value. Thus primed, the indie-listening American public — in spite of years of conditioning to the contrary — was ready for a melodic, string-heavy, immaculately produced double album.

To put that another way: Field Music are easy to enjoy. Rockist pedigree aside, they seem almost soft-rock-radio-friendly. When you're feeling cerebral, their mannered production and far-flung influences can be fun to parse, but you can always just clap along.

Tones of Town, their sophomore effort and *Measure*'s predecessor, came out in 2007. Critics praised its complex texture and rightly (if predictably) saw its tuneful intricacy as redolent of XTC, but I loved it for its gleeful nonsense harmonies and its generous debt to Hall and Oates's *Private Eyes*. Although Field Music didn't become a household name, *Tones of Town* got enough recognition to warrant a far-reaching tour. And then the band went away.

"Touring the US almost finished us off," says Peter Brewis, who with his brother David forms the core of the band — they share songwriting, production, and many instrumental duties. He's speaking to me from Dublin, where Field Music are about to headline one of two shows in Ireland before decamping to the States (and a Sunday show at Great Scott). Although Brewis is not enthusiastic about touring in general, his tone becomes particularly fraught when he starts talking about the US. Their last time out, he and his bandmates supported Portland's Menomena on a three-week cross-country tour. It sucked.

"Nobody was there to see *us*," he sighs. Audience partisanship aside, Field Music had the task of translating meticulously multi-layered tracks into a three-piece live act. This did not go well, even when they were accompanied by string musicians from Juilliard. "We're two brothers trying to entertain ourselves and have a laugh in the studio," he continues, explaining Field Music's recording methodology. "We have to pretend to be rock musicians."

What with all this self-depreciation, it's not surprising that Brewis sees Field Music's sound as distinctly British ("whatever that means"), though he dislikes all Britpop except Blur. He looks to the Chicago underground for inspiration, specifically Jim O'Rourke and the Fiery Furnaces. It's easy to appreciate Field Music's kinship with the latter. Both bands consist of siblings, sure, but more important is their common ability to smoosh multiple songs into one. With their lackadaisical approach, the Fiery Furnaces often require several minutes to do so. Field Music switch gears more efficiently — but with no less panache.

In addition to inspiring them, Chicago hastened Field Music's return to America. In 2008, Thrill Jockey Records released David's solo EP — recorded under the name School of Language — a few months before Memphis Industries put out an album from Peter as The Week That Was. US critics thrilled to both efforts while mourning Field Music's potential demise. And it was this belated interest that enabled the band to return to the country that nearly destroyed them.

When they play Great Scott, pay close attention to how they convey *Measure*'s many layers with only vocals, drums, and guitars. This time around, they're bravely rocking a record far more abstruse than their previous one. Although they may just be following their own advice: "Get your keys and get to work/'Cause them that do nothing make no mistakes." ◉

THE CLIENTELE + FIELD MUSIC | Great Scott, 1222 Comm Ave, Allston | March 21 @ 9 pm | $12 | greatscottboston.com

IAN WEST

SIGN O' THE TIMES Field Music's peculiar admixture of post-punk rhythms, proggy instrumentation, and radio harmonies is suddenly safe for hipsters.

Sunderland Rock City

FIELD MUSIC'S FERTILE HOME TURF

Sunderland is a smallish city (population about 200,000) whose recently revived downtown boasts a football stadium (currently home to the Northeast's only first-division side), a steel bridge, and more than two dozen acres of fallow land where a brewery once sat. The locals are known as Mackems. In Sunderland's more verdant past – before German bombs destroyed many of its buildings – Lewis Carroll hung out at the library and wrote a book called *Alice's Adventures in Wonderland* that he based, in part, on his surroundings. A century later, the city – hollowed yet more by recession – was rebuilt in the uniform, concrete fashion of the times.

Whatever it is about post-industrial English cities that lends itself to credible rock music, Sunderland's got it in spades. The city has produced its share of the famous and semi-famous. Oft-anthologized '80s pop-punk-rockers? Check. (Toy Dolls, they of "Nellie the Elephant," formed there.) Ubiquitous synth-poppers? Check. (Dave Stewart of Eurythmics grew up there.) Dance-punks dating Eleanor Friedberger? Check. (Franz Ferdinand's Alex Kampranos started out there before moving to Scotland.)

In spite of this pedigree, it wasn't till the turn of the millennium that a recognizable Sunderland mini-scene emerged. As befits a city a third the size of Boston, it consists of a few super-talented dudes who play on one another's records. We'll help you connect the dots.

THE FUTUREHEADS | Formed by a group of friends at City of Sunderland College (senior high to us Americans), these post-punks – a peppier, less didactic Bloc Party – gained international acclaim with their homonymous 2004 debut. Peter Brewis played drums with the Futureheads before dropping out to form Field Music with his brother; he was replaced by the brother of the Futureheads' singer.

SCHOOL OF LANGUAGE | This is David Brewis's solo project, and the 2008 *Sea to Shore* is its first and, so far, only release. With help from a couple of Futureheads in the studio and live ringers courtesy of Thrill Jockey labelmates Tortoise and Euphone, School of Language earned enough attention to make a triumphant tour of the States.

THE WEEK THAT WAS | Peter Brewis's critically sanctified solo record was released later in 2008 and was subtitled "A Field Music Production." It featured – yes – brother David and – also yes – a Futurehead in the touring band. Perhaps because that line-up had nine members total, it never played here.

_EW

MUSIC
French Kicks

CONTINENTAL DRIFT

FLYING THE FRIENDLY SKIES OF AIR

BY DANIEL BROCKMAN

It's fitting that when I finally get Jean-Benoît Dunckel on the phone, he's just stepped off a plane. After all, the whole idea behind Air is to create the musical equivalent of jet-setting — vanishing into the clouds and leaving the real world behind. Dunckel and Nicolas Godin hit the world with their strange creation in 1995, and amid the *de rigueur* Day-Glo grunge and gangster rap of the time, Air's music glided along with a frictionless whoosh. The duo have since continued to create a prolific œuvre while cruising at an altitude altogether different from where the rest of pop culture is at.

"The original concept of Air was to have no aggressivity at all, because aggressivity is a bit too vulgar for us" is how J.-B. puts it in his inimitable French lilt. "Instead, we saw our music as being a sort of external place for people to rest, a lounge sound that's dreamy and interesting and emotional. In a sense, it's almost a medicinal process."

Air's music does go to lush places where few popular bands dare tread, and their newest is perhaps their most far-out trek to the deepest reaches of Smooth Island. Recorded entirely in their own Atlas Studios, *Love 2* is the sound of a band lost in their own hermetically sealed world, where vintage synths and soft beats glisten and treated vocals echo till they vaporize on the horizon. It's all present in the centerpiece, "Tropical Disease," from rippling piano flourishes to almost comical pan flutes to the song's extended coda of otherworldly leisure.

"In some ways," J.-B. continues, "it's surprising that we are able to have a career in America at all. First of all, in America, hip-hop is huge, and hip-hop is the opposite of Air. And then, it's all rock and roll and pop, which have nothing to do with Air either. So we are, you know, a band for people that don't like so much rock and hip-hop and pop." Most bands would paint themselves into a corner defining themselves by what they aren't, but Air have painted their own musical world — one that doesn't seem to have genres.

The easiest way to understand Air is to picture their music as the soundtrack to films both real and imagined. Each song is almost like a scene, *n'est-ce pas?* "Oh yes, because for every song there is a story behind it, a vision, a dream, a subject. When you write a song, it's a slice of your life. All of your energy, your disappointments, your wishes, your dreams go into the song, and that's what people hear. In some ways, it's quite miraculous." If every Air song is indeed a film scene, it makes for a pretty artsy flick. The songs keep their distance from clarity — but to J.-B., they're quite simple. "Most of our songs are love songs. They are about how we have been misunderstood, and how we would like to find the woman of our life."

So in the end he sees his output in almost utilitarian terms — it's "music to caress people to, to make love, to enter the environment of physical caress. I think, for this, our music helps." Ooh la-la! He laughs a little at himself, and it sounds like the chuckle of one who, in his own music's friendly skies, has joined the Mile High Club many, many times over.

AIR + AM | Berklee Performance Center, 136 Mass Ave, Boston | March 20 @ 9 pm | $35 | berkleebpc.com

CALM TOGETHER "The original concept of Air was to have no aggressivity at all," says Jean-Benoît Dunckel (right, with Nicolas Godin). "Aggressivity is a bit too vulgar for us."

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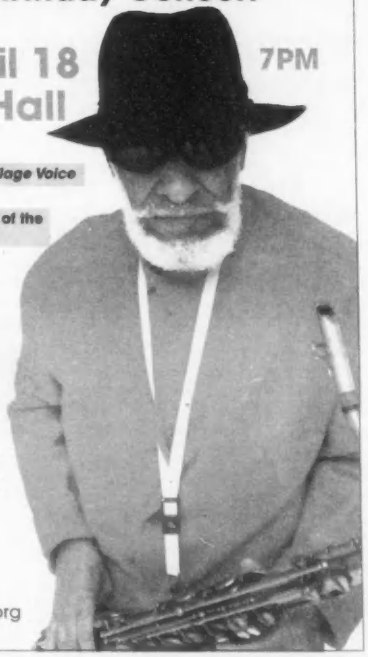

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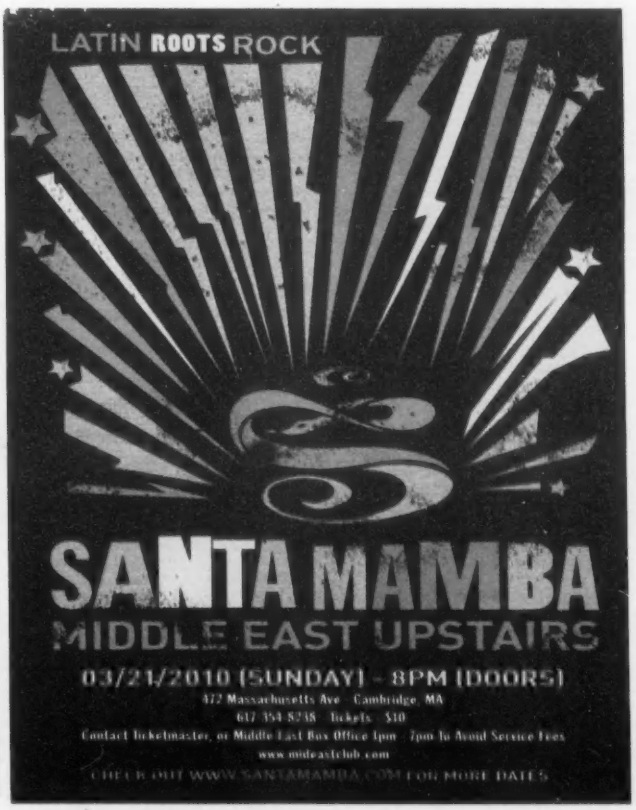


MUSIC
Garage

THE YOUNG AND THE RESTLESS

BOX ELDERS BREAK OUT OF THE BASEMENT

_BY MICHAEL BRODEUR

GOOD STUFF The fire and sugar that Box Elders force into their garage-pop gems isn't from some tired formula – that's pure teen spirit they're tapping.

Clayton McIntyre of Box Elders has one of the better "why nothing makes me nervous" stories I've heard. When he was a kid, his dad's buddy helped cater all the big shows that rolled through Omaha. This, of course, meant getting smuggled in to see Shaggy at the age of eight. Backstage, Mr. Boombastic not only scribbled on young Clayton's T-shirt, he brought him out on stage as a special guest. And there, in front of 20,000 screaming fans, Clayton wondered, if he could get this sort of reaction for just standing there in a Shaggy shirt, what could happen if he actually *did* something? He then waved to the crowd, headed backstage, and walked straight past a security guard into Tone-Loc's dressing room. They chilled.

"He thought it was awesome that I was just like 'Fuck it' and came right in," McIntyre recalls. Although Shaggy and Tone didn't teach him much about music, he learned valuable lessons about not giving a shit and doing what feels right. It wasn't long before Clayton and brother Jeremiah were busting out their own songs in their Omaha kitchen: Jeremiah played guitar, Clayton played bass (and drums — with his feet), and their mom would get drunk and sing back-up. Toss in a nominal wink to the bugs that infested their house at the time, and sub out tipsy mother for simultaneous drummer/organist Dave Coldberg, and you pretty much have Box Elders as they remain today; a potentially neighbor-enraging tirade of restless teenage garage pop. (And right now, they're playing bigger shows than Shaggy is.)

Clayton's running around town getting ready to leave for their tour with the Black Lips (which comes to the Middle East next Thursday). Unlike Jeremiah (who lives in San Fran and has a Red Kross cover band called Cover Band), Clayton stuck around Omaha. I asked whether he realizes that a lot of people think of skinny, whiny boys with guitars and asymmetrical bobs when they think of Omaha, and he does. But he also knows that his home town isn't just the mouth of Saddle Creek. After spending eight months on tour, he's comfiest at home — and you can hear this comfort in the Elders' debut, *Alice and Friends* (Coner), which they recorded in the basement through two broken mixing boards (half one and half the other) and a shitty eight-track.

"The funny thing about this record is that everyone's talking about how 'lo-fi' we did it," he says. "But that's all we could afford. I mean, everything was breaking all the time." Basement-quaking rave-ups like "Jackie Wood" sport equal parts youthful vigor and ancient grit — you can practically smell the pot smoke and the dryer sheets. Meanwhile, "Stay" wants to be a rueful ballad but can barely contain its own stray voltage. The whole album is kind of brilliantly reckless and beautifully damaged — which makes it a perfect souvenir for their live show.

That the Elders are actually quite young is both blessing and curse. (They were old enough to play a fest in Portland, for example, but too young to stay and watch Mudhoney.) But the fire and sugar they force into each of their garage-pop gems isn't from some tired formula — that's pure teen spirit they're tapping. And it's worth catching now, before they run out of it.

"Touring all the time kind of makes normal life seem boring," says Clayton. "It's just weird when you come home and you wake up and think, 'Where am I going today? Oh, the living room.'" ◉

BOX ELDERS + BLACK LIPS + MOVERS AND SHAKERS | Middle East upstairs, 472 Mass Ave, Cambridge | March 25 @ 9 pm | $14 | 617.864.EAST or mideastclub.com

The Big Hurt

MUSIC NEWS IN BRIEF

PUMPKINS, DRAGONFORCE HIRING; ONO COMMITS NO-NO

_BY DAVID THORPE

If you're a musician looking to break into the big leagues, now's your chance. The Smashing Pumpkins — a/k/a **BILLY CORGAN** — are holding open auditions for a new bassist and keyboardist. "We were lucky enough to find drummer Mike Byrne through an open-audition process," said Corgan in a press release, "so why not open the doors again to anyone who might be interested for the bass or keyboard position. As you can see from our past and present, age, race, or a person's background is not an issue." Funny, then, that the next paragraph asks for applicants to give their age, detail their musical background, and supply a photo.

Keyboardists will be asked to play in the style of **RICK WAKEMAN**, and that bodes ill for the future of the Pumpkins — but at this point, doesn't everything? The cruel truth of the matter is that any musician with the professional chops to be hired by Billy Corgan probably has much better things to do than hang out with Billy Corgan.

Meanwhile, nerd-metal superstars **DRAGONFORCE** are holding open auditions for a new singer, having recently parted ways with their old one, citing "differences in musical opinion." I'm on the singer's side — anyone who has musical differences with Dragonforce is definitely on the right track.

Footage of **JOHN LENNON** showed up in a Citroën commercial in the UK recently, prompting outrage from the dwindling segment of society that finds it objectionable to use dead guys to sell stuff. Since Lennon's estate is so rigorously and personally maintained, we all know who to blame, and I have a terrible fear that this misstep might tarnish **YOKO ONO**'s sterling reputation as a good influence on John Lennon's affairs.

SEAN LENNON was quick to defend his mother, claiming that her licensing of John's image wasn't about the money but rather a way to keep Lennon in the public eye. Said Sean on his Twitter: "Look, [the] TV ad was not for money. It's just hard to find new ways to keep dad in the new world." One might argue that dad is pretty well engrained in the new world without anyone's putting him in car commercials, but Sean's tweet disputes that notion: "You wouldn't believe how many teenagers ask me who the Beatles were."

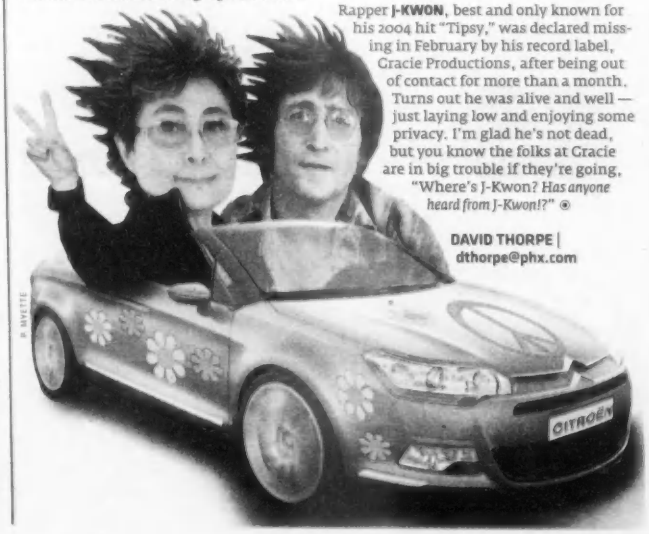
Me, I would believe very few. But if we're to take his statement for truth, we can infer either that teenagers waltz up to him unprompted and go, "Who were the Beatles?", or that he's been provoking the question by bragging to teenagers that his dad was in the Beatles. Decide for yourself which is more likely.

It's totally fine that they removed the Best Song performances from the **OSCARS**, since the baffling interpretive hip-hop pop-and-lock routine was way cooler anyway. I mean, what better way to honor the poignant *Hurt Locker* score than to bring out a dude who looks like MC Serch from 3rd Bass and have him do the robot while a bunch of dancers pretend to get blown up by his body rocking? Genius.

The ongoing reports that **MILEY CYRUS** will team up with **BRET MICHAELS** have been testing the upward limits of my eyebrows already, but what manner of perversity compelled billboard.com to run the headline "Bret Michaels Gets Busy with Miley Cyrus"?

Rapper **J-KWON**, best and only known for his 2004 hit "Tipsy," was declared missing in February by his record label, Gracie Productions, after being out of contact for more than a month. Turns out he was alive and well — just laying low and enjoying some privacy. I'm glad he's not dead, but you know the folks at Gracie are in big trouble if they're going, "Where's J-Kwon? *Has anyone heard from J-Kwon!?*" ◉

DAVID THORPE | dthorpe@phx.com



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BOSTON LYRIC OPERA'S IMPORTED *ARIADNE*

BY LLOYD SCHWARTZ

MAKE 'EM LAUGH? Zerbinetta and the *commedia* troupe try to cheer the abandoned Ariadne.

Boston Lyric Opera hasn't had much success lately with either its home-grown or its second-hand products, but its latest import — the Welsh National Opera's 2004 production of *Ariadne auf Naxos*, Richard Strauss's third collaboration with Hugo von Hofmannsthal, his favorite librettist — is a charmer (at the Shubert Theatre through March 23).

Ariadne was originally produced in 1912 as an opera appended to Moliere's *comédie-ballet Le bourgeois gentilhomme* (in which the nouveau-riche hero discovers he's been speaking "prose" all his life), with new incidental music by Strauss. Neither creator was satisfied, and in 1916, *Ariadne* returned as a one-act opera preceded by an elaborate prologue about a neurasthenic young composer putting on a serious new opera for a wealthy gentleman who has also invited a troupe of *commedia dell'arte* players for laughs. This insult to high art is aggravated when the Major Domo (here drolly authoritative actor Will LeBow) announces that in order to have the fireworks go off on time, the opera (in which Ariadne is abandoned by Theseus on the isle of Naxos) and the comedy will have to take place simultaneously.

This is a source of both rollicking fun and profound, heartfelt considerations of the nature of music. ("Music is a holy art," the Composer sings.) It's also about art as *Gesamtkunstwerk*, an inclusive, collaborative synthesis incorporating all the contradictions of Life and Art.

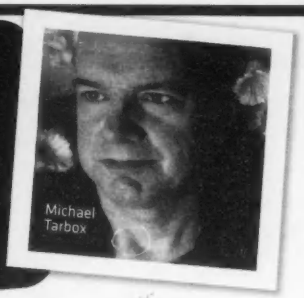
Director Neil Armfield perfectly gauges and maintains the serio-comic tone. His conception (staged here by his assistant Denni Sayers) includes Dale Ferguson's wittily modern backstage (ready for *Kiss Me Kate*) and a mysteriously cloudy Naxos, with torn curtains (an emblem of Ariadne's shipwreck of a life?) through which the sly and skillful *commedia* players sneak a peek. At the end, Bacchus descends on a kind of heavenly gangplank to rescue Ariadne and turn her into a constellation (is this the original version of "Stick with me, kid, and I'll make you a star"?), and lighting designer Tim Mitchell invents a dazzling laser-light show evoking *Close Encounters of the Third Kind*.

Boston Lyric Opera's 1991 *Ariadne* made a star out of soprano Deborah Voigt in the title role. Although no one in this new production has quite that kind of vocal opulence (who could?), there are some very impressive singers — and none of them is as inert an actor as Voigt was. Marjorie Owens's Ariadne is a vocal powerhouse, and she's hilarious as the prima donna. In the "opera," she reacts with amusing annoyance to the raunchy intrusions of the *commedia* players. Tenor Brandon Jovanovich (Don José in the Met's new *Carmen*) returns to BLO as a Bacchus with tireless stentorian pipes and a rich, warm tone. What Ariadne could resist him? The Composer is more complex, and full-voiced Polish-born soprano Edyta Kulczak conveys delicate nuances of passion and naïveté. And as Zerbinetta, who knows both the joys and the regrets of a sexually active life, coloratura Rachele Gilmore, a former graduate student at BU, trills her way into the stratosphere and proves a deft and adorable comedienne.

The orchestra plays with dash and breadth under Erik Nielsen, a former conducting fellow at Tanglewood (he led Kurt Weill's *Mahagonny* two summers ago) about to make his Met debut. I wish he could also add some rhythmic energy to the nearly half-hour final duet between Ariadne and Bacchus, to give Strauss's gorgeous but static music a little more oomph. And Armfield's good idea of having the two protagonists charily circle the stage goes on too long. These are my only reservations about this thoroughly engaging presentation.

PS: Speaking of teamwork: kudos to OperaHub for its highly imaginative production of a true rarity, Alexander Zemlinsky's moving one-act, *Der Zwerg* ("The Dwarf"), in four free (!) performances at the BCA. Everything worked.

LOCAL MUSIC


Michael Tarbox

MP3 of the Week

MICHAEL TARBOX, 'HAVE YOU BEEN TO THE CITY?'

Best known for the stomping blues and Appalachia-tinged roots rock of his Tarbox Ramblers, **MICHAEL TARBOX** takes a bit of a detour with his new solo disc. A decidedly more acoustic affair – recorded in Nashville and filled out with the occasional piano, pedal steel, fiddle, and trumpet – *My Primitive Joy* puts Tarbox's voice and acoustic fingerpicking front and center, along with his shapely, dark, fateful songwriting. Billed as a coming-of-age tale, "Have You Been to the City?" takes a left turn from the left turn, with its heavy bottom, sludgy electric guitar, and Tarbox's Kinksy melodic turns and mordant delivery. He celebrates the release of *My Primitive Joy* this Saturday at 7 pm at Johnny D's, with one set each of the new songs and the Ramblers. In the meantime, you can grab an MP3 of "Have You Been to the City?" at thePhoenix.com/onthedownload.

OPEN HOUSE

THE WHITEHAUS SPARES ITS CARPETS WITH BLASTFEST 3

_BY MATT PARISH

On a sleepy side street in JP sits the Whitehaus, where, on a recent Saturday evening, muffled electronic gurgles and drones pulse from the basement like the sounds of some secret sci-fi laundromat. It's an experimental electronics night anchored by Boston synth overlord Keith Fullerton Whitman, but it could be any number of scenes that the Whitehaus has welcomed into its living room over the past four years. A week later, it's a spoken-word night. After that, a homecoming for Debo Band.

This Saturday will mark the collective's third annual Blastfest, for which the Whitehaus crew will move the entire operation over to the Cambridge YMCA for a long day of all-over-the-map insanity. This year's fest coincides with the vernal equinox, as well as with the release of their first big double-LP compilation, *The Whitehaus Family Record Family Record*.

Long-time organizer Morgan Shaker gives me a quick tour of the cavernous house and its five crannied stories. "We used to have shows at our old apartment in Hyde Square. But it eventually harshed out the downstairs neighbors, and we had to leave. This was the first place that popped up when we typed in 'eight bedrooms, Jamaica Plain' on Craigslist."

What started out as a front room hosting freewheeling jam sessions (the long-running "Hootenanies") has swelled into a guerrilla army of bands, poets, and artists scrawling handmade artwork over cardboard CD-R cases (the Whitehaus imprint now boasts 50 releases) and networking with bedroom DIY artists across the country. Peace, Loving — a Whitehaus all-star kitchen-sink freakout — are currently on a four-month tour across the US.

Shaker opens the door into the first-floor office, which sports a coin-op Arkanoid machine and walls covered with maps. A poster charts the progress of residents from their respective origins to the inner circle of the Haus — it's like the schematics of Dante's *Inferno* they made you draw in AP English.

CELLARS BY STARLIGHT

Unlike a lot of show houses, Whitehaus has made itself accessible to the surrounding arts community, opening its doors for Jamaica Plain Open Studios and hosting a booth at the yearly Wake Up the Earth Festival. Combine that with their liberal booking policy and you have a residency that extends well beyond the house's doors.

At this year's Blastfest, expect spoken word, stacks of hand-copied lit from the Papercut Zine Library, upward of 25 acts, and free PB&J — a beautiful all-inclusive mess, like the trash-heap mega-sculpture of bike wheels and old cymbals that gets transplanted from the collective's ceiling onto the stage. The 27-track *Family Record* is the best possible document of Haus culture — scraps of pop songs, folk songs, audio collage, and brain-drain hallucination rants float by on warbly tape like lost '60s field recordings. Highly recommended. And this time, more than ever, there's a welcoming hand extended to friends outside the house. Weirdo Records' Angela Sawyer and her game-calls-only duo Duck That, the surreal twangscapes of Tulsa, and the psych-pop of Apollo Sunshine will all take the stage at some point between 11 am and 11 pm.

DEREK KOUYOUMJIAN

HOME TEAM What started out as a front room hosting freewheeling jam sessions has swelled into a guerrilla army of bands, poets, and artists.

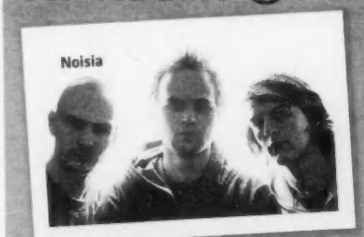
"There wasn't anyone doing things like this when we started out," says Jesse Gallagher, Sunshine's remaining Boston rat. "There were different art scenes of kids doing things, but never like a house and bands and a label." The intimacy of the Whitehaus scene — Gallagher's New Black Magic Rainbow Quartet played there recently with no microphones — just makes it more vital. "It's nice to have people sitting and ready to pay attention like that," he goes on, "but it makes you realize that you better have something to say."

In the basement that Saturday night, kids sit on transplanted van seats and the concrete floor around Roe Enney, a solo noise girl from Brooklyn with a motley array of drums and multi-effects pedals who's intuiting her way through various loops and scratchy French-language instructional LPs. "My recorded stuff is a lot poppier than this," she tells me later. The free-form approach worked tonight, but that's no big surprise. If anything, the Haus has proven that everything goes.

"Our goal is just to make this an open zone," says Shaker. "To meet people and tell them they're doing great things."

WHITEHAUS BLASTFEST 3 | Cambridge YMCA Theatre, 820 Mass Ave, Cambridge | March 20 @ 11 am–11 pm | $5–$10 | whitehausfamilyrecord.com

PHOENIX BOOTY ADVISORY !


Noisia

Daylight ravings!

THURSDAY 03.18
NOISIA
@ Phoenix Landing

Dutch drum 'n' bass heavyweights Noisia (Ram, Vision, Metalheadz) drop a frightening barrage of fearsome beats and, we hope, some work-ups of their grisly new "Machine Gun" single. DJs Crook and Lenore provide back-up and will collect any detached heads at the end of the night.

512 Mass Ave, Cambridge | 10 pm | 19+ | $5 | myspace.com/elementsdrumnbass

FRIDAY 03.19
DJ ILGIN
@ Underbar

At Underbar, see what they get busy to in Istanbul. Turkey's #1 lady of the decks, DJ Ilgin, follows her month-long US tour to Boston for a night. Expect rich, thick, electric funky house realness. And cologne.

275 Tremont St, Boston | 10 pm | 21+ | underbarsuperlounge.com

SATURDAY 03.20
OMFG!
@ Good Life

Tonight brings another installment of the increasingly infamous team-up of Sweat Boston and Karmaloop. The Sweat fellas handle electro duties downstairs while Sys-Op spins hip-hop and B'more upstairs. Memories of this night not included.

28 Kingston St, Boston | 10 pm | 21+ | $5 | www.goodlifebar.com

SATURDAY 03.20
THIS IS WHY THEY HATE US
@ Alchemist

Not only is David Dancer's monthly third-Saturday throwdown the only place in JP that isn't your kitchen where you can listen to Suicide and Gang of Four while making out with art-school dudes, it's the only dance night in town with a poppers sponsorship. Do with this information what you will.

435 South Huntington Ave, Jamaica Plain | 10 pm | 21+ | Free | www.alchemistlounge.com

TUESDAY 03.23
WORK!
@ ZuZu

Now that we've got all this luxurious extra daylight, your average Tuesday night is no longer your average Tuesday night. For this one, DJs Leah V and JustIncredible fog the room up with all-inclusive beats from electro to hip-hop to house. Wednesday gonna be so jealous!

474 Mass Ave, Cambridge | 10 pm | 21+ | Free | www.zuzubar.com

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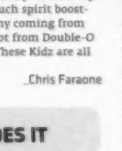
COMEBACK KIDZ

⊕⊕⊕ **KIDZ IN THE HALL** | ***LAND OF MAKE BELIEVE*** | Duck Down | And the Most Improved Player award goes to . . . Kidz in the Hall (KITH) for finally living up to the hype that caught their sail in 2008, during the presidential primaries. Sure, in theory they deserved a giant buzz — dudes were, after all, a Kanye-comparable Ivy League duo propping Barack Obama on hip-hop's toughest indie label (Duck Down). But Double-O and Nawledge were not yet capable of chopping up the sort of cuts that people sing in traffic. They are now — there's no boredom in *Land of Make Believe*. From the get-go, "Out to Lunch" and "Traffic" start clapping, with trendy but substantial dishes like "Jukebox" and "Flickin' " fulfilling the guys-want-to-be-them-women-want-to-do-them quota necessary for any popular rap release these days, whether it be underground, mainstream, or extra-terrestrial. ("Bougie Girls" has the same effect, though it finds the boys more reclined than usual.) At its best, *Make Believe* delivers the same hopeful message that KITH pushed for Obama: the OutKast-caliber "Running" is the positive ass shaker of the year, and "Take Over the World" is a potential Top 40 kingmaker. Such spirit boosters would be corny coming from most acts, but not from Double-O and Nawledge. These Kidz are all right.

_Chris Faraone

EASY DOES IT

⊕⊕⊕⊖ **RALPH TOWNER/PAOLO FRESU** | ***CHIAROSCURO*** | ECM | For some, these open, airy, acoustic guitar/trumpet duets, couched in typically pristine ECM production, will fall too easily on the ear — somewhere between smooth jazz and old-school new age. But that surface is deceptive. Oregon guitarist Towner and trumpeter Fresu (who made his ECM debut on a 2007 Carla Bley Lost Chords project) here take as their presiding spirit Miles Davis, whose "Blue in Green" they cover. Miles is just a point of departure, however. There's all manner of textural and rhythmic variety — the subtle, undulating dance rhythms of Towner's "Punta Giara," his folk-hymnal "Sacred Place" (performed once as a guitar solo and once as a duo, with Fresu's open horn suggesting a brass chorale), the free improvs of the closing "Two Miniatures" and "Postlude." Towner brings his usual chops and taste to six-string, 12-string, and baritone guitars, and Fresu mixes it up with mutes and flügelhorn. But the real news here is Fresu himself, his lyricism and big beautiful tone warm and glowing in the cool production. In his combination of precision and conversational relaxation on a free-tempo tune like Towner's "Zephyr," you can almost hear his notes and phrases as syllables and words.



_Jon Garelick

RALPH TOWNER & PAOLO FRESU | Regattabar, Charles Hotel, 1 Bennett St, Cambridge | March 23 @ 7:30 pm | $22 | regattabarjazz.com

POSITIVE CHARGE

⊕⊕⊕⊕ **SIERRA LEONE'S REFUGEE ALL STARS** | ***RISE & SHINE*** | Cumbancha | Although their music stands on its own, the backstory can't help but give it a deeper perspective. For much of the '90s, and until 2002, these musicians were actual refugees, forced by the violence of civil war in their homeland to live in decrepit camps in Guinea. When they recorded their 2007 debut album — *Living like a Refugee*, a seamless fusion of roots reggae, Afropop, West African *goombay* music, and hip-hop — the Refugee All Stars had never before set foot in a recording studio. They've moved up since then, even playing Bonnaroo, but their rebel spirit and unflagging positivity remain intact, and their groove is even tougher. *Rise & Shine* is at once more nuanced and sophisticated (the Congolese soukous-influenced "Tamagbondorsu") and more primal (the traditional, spare "Oruwiebe/Magazine Bobo Medley") than its predecessor. Recorded both in Sierra Leone and in another battered land, New Orleans, and produced by Los Lobos' Steve Berlin, the group's sophomore release — sung in English and several African languages — offers original material by bandleader Ruben M. Koroma, tracks by other writers, and adapted traditional tunes. It's a meandering collection, to be sure, but one that never comes off as scattered, clichéd, or precious — just real.

_Jeff Tamarkin

DAZE OF OLDE

⊕⊕⊕⊕ **IAN KING** | ***PANIC GRASS AND FEVER FEW*** | Fledg'ling | Just a few weeks after we reviewed the belated release of African Head Charge's latest, another, more recent gem from the always rewarding sonic laboratory of Adrian Sherwood arrives. Here's the pitch: in the early 1990s, Sherwood teamed up with versatile hip-hop guitarist Skip McDonald to bring the dub sensibility to the old blues, and the result was the celebrated Little Axe project. Well, now Sherwood (aided by McDonald) has decided to give his inimitable progressive dub treatment to an even less likely genre: traditional British folk music. The results are, once again, stellar. None other than folk matriarch Shirley Collins has called this experiment "elegant, witty, daring, and powerful," and she's correct. It's an unexpected pleasure to hear Ian King's melodious, mature voice taking the 500-year-old "Ah Robin, Gentle Robin" for a stroll through 1970s Kingston, courtesy of one of the best dub producers around. One listen to the King/Sherwood version of the traditional ballad "Death and the Lady" or the echo-drenched King original "Evil Eye" (which incorporates Jacobean verses) and you'll start to wonder why it hadn't occurred to anyone else to cross-pollinate the homegrown folk traditions of those two music-rich islands, Jamaica and Britain.

_Gustavo Turner

MEMORY SHTICK

⊕⊕⊕

GORILLAZ
PLASTIC BEACH
Virgin

Although this is their first album without an indie-chic producer, the fake band with fake cartoon characters known as Gorillaz stay the course as a very real post-Blur conduit for Damon Albarn's quasi-apocalyptic, '80s-daydreaming, neon-pop habit. It's best to ignore the concept and dig the lean, razor-sharp music: vibrant, addictive, and very much the product of looking back at a three-decade-old aesthetic once thought disposable. Guest turns from Super Furry Animals' Gruff Rhys and the loopy De La Soul ("Superfast Jellyfish") and warble-throated Lou Reed ("Some Kind of Nature") argue that this is the most cartoony Gorillaz album yet; the inclusion of Snoop Dogg and Bobby Womack makes a case for Absurd Record of the Year. Albarn's voice often plays the supporting character, but he steps into the spotlight for the guestless Kinks-with-synths tracks "On Melancholy Hill" and "Rhinestone Eyes," underscoring the point that Gorillaz are more than just a groovy bunch of incongruities. With synth tones straight outta *Miami Vice* and dreamy melodies that cut through the fog-machine haze, *Plastic Beach* is music for piloting your speedboat beyond the no-wake zone, or for looking back from the future with a sentimental affinity for the past.

_Zeth Lundy

BATTLE HYMNS

⊕⊕⊕ **TITUS ANDRONICUS** | ***THE MONITOR*** | XL | As if to allay any fears of a starchy Civil War concept album — peep the cover-image daguerreotype, yo — Titus Andronicus frontman Patrick Stickles spends the first minute of *The Monitor* shouting out a series of cultural artifacts that postdate that conflict by, oh, about a hundred years: the Garden State Parkway, the Newark Bears, even the Fung Wah bus. So, yeah, *The Monitor* is about the blue and the gray — but what it's *really* about, as Stickles recently told the *Village Voice*, is the roots of external conflict, and how they're just outward manifestations of our own internal conflicts. That means you get Stickles roaring about being told he'll always be a loser over full-throttle indie-Springsteen arrangements replete with bleating Clarence Clemons saxophone lines, pavement-pounding marching-band drums, and loads of drunk-dude Dropkick Murphys gang-vocal chants. (All these Boston connections are no coincidence: Stickles shipped up here for an ultimately unhappy stint following college in New Jersey.) Expect an analysis of the War of 1812 from the Gaslight Anthem anytime now.

_Mikael Wood

TITUS ANDRONICUS | Great Scott, 1222 Comm Ave, Allston | April 12 @ 9 pm | 18+ | $10 | www.greatscott-boston.com

Listings

APOLLO SUNSHINE play the Paradise this Thursday, March 18.

CLUBS

THURSDAY 18

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Gunpowder Gelatine [Queen tribute]
ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon"
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Jazz Set" | 10 pm | Derrek Phillips + Manufactory
BOND | Boston | DJ Mario
BULL MCCABE'S | Somerville | 10 pm | Dub Down + Jimmy T
BURREN | Somerville | "Scattershot 80s Night"
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Glass America + Blue Star Burnt Red + From Sky to Sea + Vegas Report
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | Full Time Dreamers + Battleships Cometh + Jesus & the Argonauts
CLUB PASSIM | Cambridge | "Pastures of Plenty" with Alastair Moock + Sean Staples + Jeremy Lyons + Kellen Zakula + Lourens van Haaften + Paul Kochanski
COLONIAL INN | Concord | John Fitzsimmons
COMMON GROUND | Allston | "Love Night" with DJ Paul Foley + DJ Frank White
ENORMOUS ROOM | Cambridge | DJ Evaredy
ESTATE | Boston | 10 pm | "Glamlife" with DJ Richie Ladue
FELT | Boston | "Pandora Thursdays"
FUSION 5 | Foxboro | "Keep It Fresh Thursdays" with DJ Alma
GOOD LIFE | Boston | "Velvet" with DJ Thami Mattola
GREAT SCOTT | Allston | Miss Fairchild + Timberfakes
GREEN DRAGON | Boston | 5 pm | FD Rogers | 9 pm | Spitting Vinnies
HARPERS FERRY | Allston | "Paper!" with Casey Desmond + Sincerely the Management
HENNESSY'S DOWNSTAIRS | Boston | Fly Switch
HOUSE OF BLUES | Boston | Matt Kearney + Ingrid Michaelson + Angel Taylor
JOHNNY D'S | Somerville | 7:30 pm | "60s Folk: Songs You Should Know" | 10 pm | "Krucial Reggae" with Dread Rocks + Mi Ambesa + DJs Robin & Dwight
LA LUNA CAFÉ | Cambridge | Ariane Martins's Projeto Samba
LILY PAD | Cambridge | 7 pm | Birdsong At Morning | 10 pm | A Thousand Years at Sea + Kellen Zakula
LIZARD LOUNGE | Cambridge | Ego & the Oracle + Jim's Big Ego
MIDDLE EAST CORNER | Cambridge | Chelsea City Council
MIDDLE EAST DOWNSTAIRS | Cambridge | "Embrace / Throwed" with Laidback Luke + Hot Pink Delorean + Repeat Offenders + DJ E-Marce
MIDDLE EAST UPSTAIRS | Cambridge | 7:15 pm | Jarrod Gorbel [Honorary Title] + Jaymay | 9:30 pm | Camden
MIDDLESEX LOUNGE | Cambridge | "Make It New"
MIDWAY CAFÉ | Jamaica Plain | 8:30 pm | Emmy Cerra | 10 pm | "Women's Dance Night + Queeraoke" with DJ Summer's Eve
MR. DOOLEY'S TAVERN | Boston | Patsy & Paul
O'BRIEN'S | Allston | "Born of Fire" with Rampant Decay + Rat Corpse
OLIVER'S | Boston | Fictional Monsters + History of Victory + Pray for Mojo
PARADISE ROCK CLUB | Boston | Apollo Sunshine + Drug Rug + Edan
P.A.'S LOUNGE | Somerville | Thin Heir + Found Audio + Death To New England
PHOENIX LANDING | Cambridge | 10 pm | "Elements Drum n' Bass" with DJs Crook & Lenore
PLOUGH & STARS | Cambridge | 10 pm | 28 Degrees Taurus
PRECINCT | Somerville | Abbie Barrett Band + Dave Alpert Band + Kristen Ford
RAMROD | Boston | "Mandance" with DJ Manuel Santiago
RIVER GODS | Cambridge | DJ Chris Marstall
RUMOR | Boston | "Signature Thursdays" with DJ Roger M: Main Room | DJ JC: Back Room
SCULLERS | Boston | Jackie Ryan
SWEETWATER CAFÉ | Boston | DJ Dave Lynagh
TOAD | Cambridge | 7 pm | Zack Hickman + Barnstar | 10 pm | Greg Klyma
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Milquetoast & Co. + Jeddo Stars | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | Vostok 4 + Cars On Mars + That Old Feelin' + Stampede
ZUZU | Cambridge | 10 pm | "Get Up Git Down" with Beat Train Sound System + Notorious P.U.S.S.Y. Galore Fly Girls

FRIDAY 19

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Lisa Bello
ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" with Find Vienna + Polski Fiat + Thang + Air Castle + Mirror Neurons + Tommy Viera
ATWOOD'S TAVERN | Cambridge | 10 pm | Tim Gearan Band
BEACHCOMBER | Quincy | Beantown Boozehounds + Big Bad Bollocks + Paul & the Strings + Drago
BEEHIVE | Boston | 6:30 pm | "Jazz Set" | 10 pm | Juancho Herrera
BOND | Boston | DJ Mario
BULL MCCABE'S | Somerville | 6 pm | "Le Prestige Bacon & Grooves" | 9 pm | Mike Murray + Tsoysii
BURREN | Somerville | Remedy
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Jamie Lynn + Harte Band + Macrotones + Shoka Zoba
CANTAB LOUNGE UPSTAIRS | Cambridge | Fatback Band & Couper Brothers
CHURCH | Boston | People With Instruments + Sunchunck + Hey Now, Morris Fader + This Blue Heaven + Cola War Vets
CLUB PASSIM | Cambridge | 7 pm | Angel Band
COLONIAL INN | Concord | Tom Yates Group
DANTE'S OF MARLBOROUGH @ FIREFLY'S | Marlborough | Diamond Dogs Band
DANTE'S OF QUINCY @ FIREFLY'S | Quincy | DJ Mike Master Murph
DISTRICT | "Latin Fridays" with DJ Jr Vega
ENORMOUS ROOM | Cambridge | DJ Frank White
ESTATE | Boston | 10:30 pm | "Estate Fridays" with DJs Vinyl Disciples + DJ Matos
FUSION 5 | Foxboro | Bad Andy
GOOD LIFE | Boston | DJ Paul Foley: Upstairs | "Unity" with DJ Francesco Spagna + DJ Enrique Florendo: Downstairs
GREAT SCOTT | Allston | "The Pill" with DJ Ken + DJ Michael V. + Honors
GREEN DRAGON | Boston | Freeze Pops
HARD ROCK CAFÉ | Boston | Strangefolk
HARPERS FERRY | Allston | Amadeus the Stampede + Samuel Adams
HENNESSY'S DOWNSTAIRS | Boston | 5 pm | Me & Julio | 8 pm | Fast Times
HENNESSY'S UPSTAIRS | Boston | Heart of Boston
HOUSE OF BLUES | Boston | Disco Biscuits + Indobox
JOHNNY D'S | Somerville | 9:30 pm | Full Tang | 11 pm | Welcome to Florida
KINGS | Boston | "Live Jazz"
LANSDOWNE | Boston | 10 pm | "Live Local Bands"
LILY PAD | Cambridge | 10:30 pm | ESP
LIZARD LOUNGE | Cambridge | "Freaky Friday" with Sub Rosa
LUPO'S @ THE STRAND | Providence, RI | Joshua Tree [U2 tribute] + Misstallica [Metallica tribute]
MACHINE | Boston | 10 pm | DJ Darrin Friedman + DJ Gay Jim
MIDDLE EAST CORNER | Cambridge | Thunderpants Johnson's Hillbilly Orchestra
MIDDLE EAST DOWNSTAIRS | Cambridge | Feelies
MIDDLE EAST UPSTAIRS | Cambridge | "Boston Rules, OK 2010" with COA + PanzerBastard + Side Effects + Cromulent + Nothing But Enemies + Revilers
MIDDLESEX LOUNGE | Cambridge | DJ Brek.One
MIDWAY CAFÉ | Jamaica Plain | Jay Allen & the Archcriminals + Jones Road Project + Young Tremors + Classic Ruins
MR. DOOLEY'S TAVERN | Boston | Tommy & Alan
O'BRIEN'S | Allston | Riff Cannon + Elder + Jack Burton vs. David Lo Pan
OLIVER'S | Boston | Taste + Sticky Fuzz + Dirty Fever + Vanessa Kafka + Caitlin Canty
OUTPOST | Cambridge | "Choose Your Own Adventure: A Concert with 4 Different Endings!" with Rebecca Wellons + Jennifer Bill + Dennis Shafer + Ashley Addington + Rich Labedz
PADDY O'S | Boston | 5 pm | Two Way Street | 8 pm | DCQ
PARADISE ROCK CLUB | Boston | 7 pm | Big D & the Kids Table + We Are the Union + Morgan Knockers + Larry & his Flask
P.A.'S LOUNGE | Somerville | Harbortown + Sad Real + Radio Control + Vent
PHOENIX LANDING | Cambridge | 10 pm | "Pretty Little Things" with DJ Vinny
PLOUGH & STARS | Cambridge | 10 pm | Quixote
PRECINCT | Somerville | Dirty Truckers + Brown Bear + Rationales
RAMROD | Boston | "Bears in the Backroom"
REGATTABAR | Cambridge | 7:30 pm and 10 pm | John Scofield New Jazz Quartet
RISE | Boston | 1 am | "Orbit" with DJ Sebastien Leger + DJ Mike Swells: Nightclub | "Bassic Boston": Lounge
RIVER GODS | Cambridge | "Souled Out" with DJ Big Missy
RUMOR | Boston | "Envy Fridays" with DJ BK + DJ Hectik
RYLES | Cambridge | 7 pm | "Boston Association of Cabaret Artists" | 9 pm | Mr. Nick & the Dirty Tricks
SCULLERS | Boston | 8 pm and 10 pm | Brian Bromberg
SHOWCASE LIVE | Foxborough | 8 pm | David Nail | 10:30 pm | Digger Dawg
STEVE'S BACKSTAGE PASS | Taunton | "Rock, Blues & Charity Auction" with Forty Years After
SUITE | Boston | 10:30 pm | "Suite Fridays" with DJ Jesse Jess
SWEETWATER CAFÉ | Boston | DJ Matt Phipps
TOAD | Cambridge | 10 pm | Baker Thomas Band
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Clandestino
T.T. THE BEAR'S PLACE | Cambridge | Forgetful Jones + I Pistol + Planetoid + Mascara
VENU | Boston | "Signature Fridays" with DJ Roger-M + Pirate Stereo
ZUZU | Cambridge | 10:30 pm | "Solid!" with DJs the Flavorheard

SATURDAY 20

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "This Is Why They Hate Us" with DJ David Dancer
ALL ASIA CAFÉ | Cambridge | 1:30 pm | Jane Park Show | 4:30 pm | Yo Melly Mel
BEACHCOMBER | Quincy | Dick & Jane
BEEHIVE | Boston | 10:30 am | "Jazz Brunch" | 6:30 pm | "Jazz Set" | 10 pm | Mike Williams + Darrell Nulisch
BOND | Boston | DJ Mario
BULL MCCABE'S | Somerville | 6 pm | Paddy Saul | 9:30 pm | Ronan Quinn Band
BURREN | Somerville | Spike the Punch
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Konks + Coffin Lids + Triple Thick
CANTAB LOUNGE UPSTAIRS | Cambridge | Fatback Band & Couper Brothers
CHURCH | Boston | Switchblade Suicide + Mundo's Crazy Circus + Hangover Black + Dirty Fever
CLUB PASSIM | Cambridge | 3:30 pm | Alastair Moock + Ben Rudnick | 8 pm | Les Sampou & the Americana Boys
COLONIAL INN | Concord | Charles Neville + Henri Smith + Workingman's Band
DANTE'S OF MARLBOROUGH @ FIREFLY'S | Marlborough | Beatlejuice [Beatles tribute]
DANTE'S OF QUINCY @ FIREFLY'S | Quincy | Scratch My Back
ENORMOUS ROOM | Cambridge | DJs the Flavorheard
ESTATE | Boston | "VIP Access" with DJ Jason Smith
FELT | Boston | 10 pm | "Superfun: Saturdays" with Jay K the DJ: Nightclub | "Euro Saturdays" with DJ Igor + DJ Albertik: Lounge
FUSION 5 | Foxboro | "Ladies Night" with Tigerlily + DJ DC
GOOD LIFE | Boston | "OMFG" with Sweat DJs + SYS-OP
GREAT SCOTT | Allston | Landon Pigg + Julia Easterlin
GREEN DRAGON | Boston | Velvet Jones
HARD ROCK CAFÉ | Boston | Strangefolk
HARPERS FERRY | Allston | Breakfast + Mondo Gecko
HENNESSY'S DOWNSTAIRS | Boston | FD Rogers
HENNESSY'S UPSTAIRS | Boston | Fast Times
HOUSE OF BLUES | Boston | 11 pm | "Epic Saturdays" with Kidd Madonny
JOHNNY D'S | Somerville | 7 pm | Tarbox Ramblers | 10 pm | Booty Vortex
LANSDOWNE | Boston | 10 pm | "Live Local Bands"
LILY PAD | Cambridge | 7 pm | Mark Shilansky, Rachel Caswell, Sara Caswell, Kristin Korb and Les Harris, Jr. | 10 pm | Mike Baggetta Quartet
LIZARD LOUNGE | Cambridge | Twinemen
MACHINE | Boston | 10 pm | "Sin-O-Matic: Goth/Fetish Night"
MIDDLE EAST CORNER | Cambridge | Pu Boyz Hammond B-3 Organ Trio
MIDDLE EAST DOWNSTAIRS | Cambridge | Brothers Past
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | "Boston Rules, OK 2010" with Pinkerton Thugs + Tommy & the Terrors + Razors in the Night + Disorderly Conduct + Oi! the Band + Colin & the Cancer | 8 pm | Vigilantes + Jason Bennett & the Resistance + These Lies + Paul & the Strings + War of Words
MIDDLESEX LOUNGE | Cambridge | DJ Kon
MIDWAY CAFÉ | Jamaica Plain | Chaos Junkies + Born of Thunder + Chinstrap Music + Turkeys
MILKY WAY | Jamaica Plain | "Mango's Latin Night" with DJ Antonio Ortiz
MR. DOOLEY'S TAVERN | Boston | Tommy & Alan
O'BRIEN'S | Allston | Left Hand Does + A Bit Much + Night Fruit + Packrat + Ghost in My Basement
OUTPOST | Cambridge | Junko Simons, Jacob William & Laurence Cook
PADDY O'S | Boston | DJ Jaz
PARADISE ROCK CLUB | Boston | 8 pm | Rustic Overtones + Gold Star Morning | 11 pm | "Epic Saturdays" with Kidd Madonny
P.A.'S LOUNGE | Somerville | Margin Walker + Pioneers of Seduction + Stereo Flys
PHOENIX LANDING | Cambridge | 10 pm | "Boom Boom Room" with DJ Vinny
PLOUGH & STARS | Cambridge | 4 pm | Josh Lederman & the Czars | 10 pm | Asa Brebner
PRECINCT | Somerville | Icy Moons of Jupiter + Otis Grove + Bonus Round + Bloodines
REGATTABAR | Cambridge | 7:30 pm and 10 pm | John Scofield New Jazz Quartet
REVOLUTION ROCK BAR | Boston | DJ Reckless + DJ E Devious
RISE | Boston | 1 am | "Storm" with DJ Brunno Santos + DJ Juba: Nightclub + DJ Juan Madrid
RIVER GODS | Cambridge | "49!" with James Kraus + John Straub
RUMOR | Boston | DJ Tamer Malki + DJ JC
RYLES | Cambridge | Esthema
SCULLERS | Boston | 8 pm and 10 pm | Melissa Manchester
SHOWCASE LIVE | Foxborough | 6 pm | "Mystery Country Superstar Concert" | 8:30 pm | Ryan Montbleau Band + Brew
SUITE | Boston | 10 pm | "Melt Saturdays"
SUNSET CAFÉ | Cambridge | 7 pm | Evelyn Rosenthal & Steve Kirby Brazilian Duo
SWEETWATER CAFÉ | Boston | Jake Hill
TOAD | Cambridge | 7:30 pm | Cilla Bonnie | 10 pm | Sam Reid & the Riot Act
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Tim Blane Band + Mobley | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | "Heroes" with DJ Chris Ewen
VENU | Boston | "Entourage Saturdays" with DJ Hectik
ZUZU | Cambridge | 10:30 pm | "Soul-le-lu-jah" with DJ PJ Gray

SUNDAY 21

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 11 am | "Blues Brunch" with Allan [Alvis] | 10 pm | Jazzadelic
ALL ASIA CAFÉ | Cambridge | 4 pm | Shpaes & Numbers | 6 pm | "Boston Music Spotlight"
ATWOOD'S TAVERN | Cambridge | Jason Crigler
BEACHCOMBER | Quincy | 2:30 pm | John Connors | 5:30 pm | Erin's Org | 9 pm | "80s Dance Party"
BEEHIVE | Boston | 10:30 am | "Jazz Brunch" | 8 pm | "World Salsa Sundays"

Continued on p 36

THE WESTERN FRONT
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• FRIDAY, MAR 19
POP / ROCK / FUNK
WELCOME TO FLORIDA
FULL TANG
• SATURDAY, MAR 20
7:00 PM - ROOTS / BLUES
MICHAEL TARBOX
(CD RELEASE SHOW)
TARBOX RAMBLERS
• 10:00 PM -DISCO / FUNK
BOOTY VORTEX
• SUNDAY, MAR 21
JAZZ BRUNCH 9 AM-2:30 PM
OPEN BLUES JAM 4:30-8:00PM
SAMBA DA JU 9:00 PM
• MONDAY, MAR 22
FREE PIZZA 6-8:30PM
TEAM TRIVIA 8:30PM
• TUESDAY, MAR 23
FOLK / BLUES / COUNTRY
PORCH PARTY MAMAS
• WEDNESDAY, MAR 24
CAFE VERDIAN MUSIC
LUTCHINHA & CRUZAMENTE
• THURSDAY, MAR 25
ADVENTEROUS JAZZ / CUNEIFORM RECORDS
COSMOLOGIC
CHARLIE KOHLHASE'S EXPLORERS CLUB
• FRIDAY, MAR 26 • ROCK
JACKSON WETHERBEE ONE
FINE MORNING CURE FOR STATIC JOHN DONEY
• SATURDAY, MAR 27
4:00 PM - BENEFIT FEATURING:
DEVLIN MILES, ALLEY BLUES, ADRIAN EMBERLEY & MORE
CHICK SINGER NIGHT
10:00 PM -FUNK FROM NYC
MILO Z
COMING SOON:
MAR 28- DERAILERS
MAR 30-UN-VAUDVILLE
MAR 31-GARRISON FEWELL VDSO
APR 1- ZAGNUTT
APR 2- HOT DAY AT THE ZOO
APR 3- PRESSURE COOKER
APR 6- JIM GUTTMAN
APR 7- ELIYAHU & QADIM ENSEMBLE
APR 9- MANGO BLUE
APR 10- ENTRAIN
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03-26 BACA / Diane Blue and the Morfitos
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TUE Noche Latina
WED Hot Salsa Wednesdays
THU Temporada Latina
FRI Viernes de Vacilon
SAT 4 on the Floor
SUN Salsa Sundays
Sunday Jazz Brunch
03-21 Harvey Finstein
TICKET INFO www.ryles.com 617.876.9330 212 Hampshire St., Camb.

Listings

Continued from p 35

BULL MCCABE'S | Somerville | 9:30 pm | Dub Apocalypse
BURREN | Somerville | "Singer/Songwriter Series"
CANTAB LOUNGE UPSTAIRS | Cambridge | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | Dreamchild + Voltaire + Amber Spyglass
CLUB LIDO | Revere | Roupa Nova + Anthony Santos
CLUB PASSIM | Cambridge | 4:30 pm | Rod MacDonald | 8 pm | Laurie Geltman
COLONIAL INN | Concord | "Acoustic Open Mic" with Ken Selcer
ENORMOUS ROOM | Cambridge | "Left Turn" with DJ Vice T + DJ Umi
GOOD LIFE | Boston | 11 am | "El Barrio Brunch" with DJ On & On
GREAT SCOTT | Allston | Clientele + Field Music
HARD ROCK CAFÉ | Boston | 5 pm | "Music On & Up"
HARPERS FERRY | Allston | 2 pm | Black Dahlia Murder + Obscura + Augury + Hatesphere | 9 pm | Jon Finn + Ben Levin Group + Somethin Fierce
HENNESSY'S DOWNSTAIRS | Boston | Sweep the Leg
HOUSE OF BLUES | Boston | 10 am | "Gospel Brunch"
JOHNNY D'S | Somerville | 9 am | "Jazz Brunch" with Matt Dorko & Larry Kukers | 4:30 pm | "Open Blues Jam" with Mike Welch | 9 pm | Bloco Afrobrazil
LILY PAD | Cambridge | 6 pm | "Gillypad" with Monologue Bombs + Gill Aharon Trio + Parker Shper + Notrio
LIZARD LOUNGE | Cambridge | Jeff Robinson Trio
MACHINE | Boston | 10 pm | "Club Classics" with DJ Ace Boogie
MIDDLE EAST CORNER | Cambridge | "Belly Dance Show" with DJ Jean
MIDDLE EAST DOWNSTAIRS | Cambridge | Black Dahlia Murder + Obscura + Augury + Hatesphere
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | "Boston Rules, OK 2010" with Guns Up! + For the Worse + Ashers + Watchfire + Word for Word | 8 pm | Santa Mamba + Roz Raskin & the Ricecakes + Sun Cut Flat
MIDWAY CAFÉ | Jamaica Plain | Thanos Band + Institutionalized + Antietam + Short Ride + Clozopines | 9 pm | Fairview + Take Care + Community College + Sins of America
MR. DOOLEY'S TAVERN | Boston | 4 pm | "Traditional Irish Session"
O'BRIEN'S | Allston | Patrick Coman + Patrick Yerby + Ian Fitzgerald + & Company
OM RESTAURANT & LOUNGE | Cambridge | 10 pm | "80s & 90s Night" with DJ Golden Touch
OUTPOST | Cambridge | Todd Brunel & Kevin Frenette
PHOENIX LANDING | Cambridge | 10 pm | "Rebound"
PLOUGH & STARS | Cambridge | 4 pm | Frank Drake | 9 pm | Frank Morey Band
PRECINCT | Somerville | 10 pm | Sea Monsters
RIVER GODS | Cambridge | "Imaginary Soundtracks" with DJ Raleigh Fingers
RYLES | Cambridge | 10 am | "Sunday Jazz Brunch" with Harvey Finstein
75 CHESTNUT | Boston | Billy Novick & Anthony Weller
SHOWCASE LIVE | Foxborough | 7 pm | Philly Soul
TOAD | Cambridge | 3 pm | "Sunday Spins" | 9 pm | "Treat Her Right Tribute Night" with Jim Fitting + David Champagne + Tim Gearan + Billy Beard + Steve Mayone
TOMMY DOYLE'S @ HARVARD | Cambridge | "Open Mic" with Josh Caress
T.T. THE BEAR'S PLACE | Cambridge | Hangersounds + Changing Clocks + Stone Fish
VENU | Boston | "International Sundays" with DJ Alcide + Sound Revolution
ZUZU | Cambridge | 10 pm | "Bomo Sundays: Sweatbox!" with Nooka Jones + Jason Bergman + DJs C&C

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FRI 03.19.10 The Gas with comedians Peter Bowers / Benny Bosh • Jenny Z and more! / 18+ 7pm $5.00
SAT 03.20.10 Landon Pigg / Julia Easterlin / 21+ 9pm $10 ADV/ $12 DOS
SUN 03.21.10 The Clientele / Field Music / 18+ 9pm $12 adv./ $14 door
MON 03.22.10 Yeah Right • Natives / Kid Chocolate / 18+ 9pm $7.00
TUE 03.23.10 Civil Twilight • Reni Lane / 18+ 9pm $6.00
WED 03.24.10 MassConcerts / Cheap Girls / The Riot Before / The Cold Beat / Lovers, Muggers & Thieves / 18+ 9pm $8.00
1222 Commonwealth Ave / Allston, MA 02134 / 617-566-9014

MONDAY 22

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Open Mic" with Jenny Z
ALL ASIA CAFÉ | Cambridge | 8 pm | "Monday Night Grooves" with In the House | 10 pm | DJ Natam + DJ V-Nice
ANCHORS UP | Haverhill | 6 pm | Harms Way
ATWOOD'S TAVERN | Cambridge | Eric Royer Band
BEEHIVE | Boston | "Spontaneous Combustion Jam"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Songwriter Open Mic" with Geoff Bartley | 9:30 pm | Cathy Schumer
CHURCH | Boston | Scott Tarulli Band
CLUB PASSIM | Cambridge | Kimberly Fraser & Troy MacGillivray + Matt Heaton
ENORMOUS ROOM | Cambridge | "Beat Research" with DJ Sarafina
HARD ROCK CAFÉ | Boston | 6:30 pm | "Wedding Entertainment Bands Showcase"
HARPERS FERRY | Allston | Johnny Stranger + Bloodline + VYB + Taste
HENNESSY'S DOWNSTAIRS | Boston | Joe Carson
KINGS | Boston | "Industry Night" with DJ Cutz
LILY PAD | Cambridge | 10 pm | Fringe
LIZARD LOUNGE | Cambridge | "Open Mic" with Tom Bianchi

CLUB DIRECTORY

ALCHEMIST LOUNGE | 617.477.5741 | 435 South Huntington Ave, Jamaica Plain
ALL ASIA CAFÉ | 617.497.1544 | 334 Mass Ave, Cambridge
ANCHORS UP | 978.374.0777 | 58 River St, Haverhill
ATWOOD'S TAVERN | 617.864.2792 | 877 Cambridge St, Cambridge
BEACHCOMBER | 617.479.8989 | 797 Wollaston Beach Blvd, Quincy
BEEHIVE | 617.423.0069 | 541 Tremont St, Boston
BOND | 617.956.8765 | 250 Franklin St, Boston
BULL MCCABE'S | 617.628.4300 | 366A Somerville Ave, Somerville
BURREN | 617.776.6896 | 247 Elm St, Davis Square, Somerville
CABARET THEATRE @ MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
CAFÉ 939 | 617.747.2261 | 939 Boylston St, Boston
CAFÉ BELÔ | 617.783.4858 | 181 Brighton Ave, Allston
CANTAB LOUNGE DOWNSTAIRS | 617.354.2685 | 738 Massachusetts Ave, Cambridge
CANTAB LOUNGE UPSTAIRS | 617.354.2685 | 738 Massachusetts Ave, Cambridge
CHEERS FANEUIL HALL | 617.227.0150 | Faneuil Hall Marketplace, Boston
CHURCH | 617.236.7600 | 69 Kilmarnock St, Boston
CLUB LIDO | 781.289.3080 | 1290 North Shore Rd, Revere
CLUB PASSIM | 617.492.7679 | 47 Palmer St, Harvard Square, Cambridge
COLONIAL INN | 978.369.9200 | 48 Monument Square, Concord
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
COMMON GROUND | 617.783.2071 | 83-87 Harvard Ave, Allston
DANTE'S OF MARLBOROUGH @ FIREFLY'S | 508.357.8883 | 350 East Main St, Marlborough
DANTE'S OF QUINCY @ FIREFLY'S | 617.471.0011 | 516 Adams St, Quincy
ENORMOUS ROOM | 617.491.5599 | 567 Mass Ave, Cambridge
ESTATE | 617.351.7000 | 1 Boylston Pl, Boston
FELT | 617.338.6999 | 533 Washington St, Boston
FUSION 5 | 508.543.0599 | 105 Washington St, Foxboro
GOOD LIFE | 617.451.2622 | 28 Kingston St, Boston
GREAT SCOTT | 617.734.4502 | 1222 Comm Ave, Allston
GREEN DRAGON | 617.367.0055 | 11 Marshall St, Boston
HARD ROCK CAFÉ | 617.424.7625 | 22-24 Clinton St, Boston
HARPERS FERRY | 617.254.9743 | 158 Brighton Ave, Allston
HENNESSY'S DOWNSTAIRS | 617.742.2121 | 25 Union St, Boston
HENNESSY'S UPSTAIRS | 617.742.2121 | 25 Union St, Boston
HOUSE OF BLUES | 888.693.2583 | 15 Lansdowne St Boston
IMPROV ASYLUM | 617.263.6887 | 216 Hanover St, Boston
IMPROVBOSTON STUDIO THEATER | 617.576.1253 | 40 Prospect St, Cambridge
IMPROVBOSTON THEATRE | 617.576.1253 | 40 Prospect St, Cambridge
JJ FOLEY'S | 617.236.0500 | 117 East Berkeley St, Boston
JOHNNY D'S | 617.776.2004 | 17 Holland St, Davis Square, Somerville
KINGS | 617.266.2695 | 50 Dalton St, Boston
LA LUNA CAFÉ | 617.576.3400 | 403 Mass Ave, Cambridge
LANSDOWNE | 617.266.1222 | 9 Lansdowne St, Boston
LILY PAD | 617.395.1393 | 1353 Cambridge St, Cambridge
LIZARD LOUNGE | 617.547.0759 | 1667 Mass Ave, below Cambridge Common Restaurant, Cambridge
LUPO'S @ THE STRAND | 401.272.5876 | 79 Washington St, Providence, RI
MACHINE | 617.536.1950 | 1256 Boylston St, Boston
MIDDLE EAST CORNER | 617.864.EAST | 480 Mass Ave, Central Square, Cambridge
MIDDLE EAST DOWNSTAIRS | 617.864.EAST | 480 Mass Ave, Central Square, Cambridge
MIDDLE EAST UPSTAIRS | 617.864.EAST | 472 Mass Ave, Central Square, Cambridge
MIDDLESEX LOUNGE | 617.868.MSEX | 315 Mass Ave, Cambridge
MIDWAY CAFÉ | 617.524.9038 | 3496 Washington St, Jamaica Plain
MILKY WAY | 617.524.3740 | @ The Brewery, 284 Armory St, Jamaica Plain
MR. DOOLEY'S TAVERN | 617.338.5656 | 77 Broad St, Boston
MOTTLEY'S COMEDY CLUB | 877.61.LAUGH | 61 Chatham St, Boston
NICK'S COMEDY STOP | 617.482.0930 | 100 Warrenton St, Boston
O'BRIEN'S | 617.782.6245 | 3 Harvard Ave, Allston
OLIVER'S | 617.536.4840 | @ the Cask N' Flagon, 62 Brookline Ave, Boston
OM RESTAURANT & LOUNGE | 617.576.2800 | 92 Winthrop St, Cambridge
OUTPOST | 617.876.0860 | 186 Hampshire St, Cambridge
PADDY O'S | 617.367.2114 | 33 Union St, Boston
PARADISE ROCK CLUB | 617.562.8800 | 967 Comm Ave, Boston
P.A.'S LOUNGE | 617.776.1557 | 345 Somerville Ave, Somerville
PHOENIX LANDING | 617.576.6260 | 512 Mass Ave, Cambridge
PLOUGH & STARS | 617.576.0032 | 912 Mass Ave, Cambridge
PRECINCT | 617.623.9211 | 70 Union Square, Somerville
RAMROD | 617.266.2986 | 1254 Boylston St, Boston
REGATTABAR | 617.395.7757 | Charles Hotel, 1 Bennett St, Harvard Square, Cambridge
REVOLUTION ROCK BAR | 617.261.4200 | 200 High St, Boston
RISE | 617.423.7473 | 306 Stuart St, Boston
RIVER GODS | 617.576.1881 | 125 River St, Cambridge
RUMOR | 617.422.0045 | 100 Warrenton St, Boston
RYLES | 617.876.9330 | 212 Hampshire St, Cambridge
SALLY O'BRIEN'S | 617.666.3589 | 335 Somerville Ave, Somerville
SCULLERS | 617.562.4111 | DoubleTree Guest Suites, 400 Soldiers Field Rd, Boston
75 CHESTNUT | 617.226.2175 | 75 Chestnut St, Boston
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl, Foxborough
SUITE | 617.351.7000 | 1 Boylston Pl, Boston
SUNSET CAFÉ | 617.547.2938 | 851 Cambridge St, Cambridge
SWEETWATER CAFÉ | 617.351.2515 | 5 Boylston Pl, Boston
TOAD | 617.497.4950 | 1912 Mass Ave, Porter Square, Cambridge
TOMMY DOYLE'S HARVARD | 617.864.1311 | 96 Winthrop St, Cambridge
TOMMY'S COMEDY LOUNGE | 617.482.2227 | 78 Warrenton St, Boston
T.T. THE BEAR'S PLACE | 617.492.BEAR | 10 Brookline St, Central Square, Cambridge
VENU | 617.338.8061 | 102 Warrenton St, Boston
WILBUR THEATRE | 800.745.3000 | 246 Tremont St, Boston
WONDER BAR | 617.351.COOL | 186 Harvard Ave, Allston
ZUZU | 617.864.EAST | 474 Mass Ave, Cambridge

LUPO'S @ THE STRAND | Providence, RI | Dashboard Confessional + Vedera
MACHINE | Boston | 10:30 pm | "Dirty Sexy Mondays" with DJ Susan Esthera
MIDDLE EAST CORNER | Cambridge | Lady & her Felon + Caitlin Ford
MIDDLE EAST UPSTAIRS | Cambridge | Jackson Crow + Chloe Bean & the Spills + Learned Hands + Tornasol
MIDDLESEX LOUNGE | Cambridge | "Wonder Women of Boston"
MIDWAY CAFÉ | Jamaica Plain | 10 pm | Banditas
MR. DOOLEY'S TAVERN | Boston | 6 pm | Dave Foley
PADDY O'S | Boston | Mike Hu
PHOENIX LANDING | Cambridge | 10 pm | "Makka Mondays" with DJ Voyager 01 + DJ Uppercut
PLOUGH & STARS | Cambridge | "Punk DJ Night"
PRECINCT | Somerville | Duppy Conquerors
RIVER GODS | Cambridge | "Weekly Wax: DJ Showdowns" with DJ Nemesis
TOAD | Cambridge | 8 pm | White Owls | 10 pm | Jenn Kearney & the Lost Onion
T.T. THE BEAR'S PLACE | Cambridge | Red Bacteria Vacuum + Omodaka + Jinny Oops! + Okamato's
WONDER BAR | Allston | Big Shug
ZUZU | Cambridge | 10 pm | "Night of the Living Deadhead" with Manners + Nina Violet

TUESDAY 23

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | A Bit Much
ALL ASIA CAFÉ | Cambridge | 6:40 pm | Jonathan King Williams | 9:30 pm | LTD
ATWOOD'S TAVERN | Cambridge | 10 pm | Kevin Barry Orchestra
BEEHIVE | Boston | 10 pm | Tim Miller
BULL MCCABE'S | Somerville | David Johnston Band
BURREN | Somerville | 6:30 pm | "Open Mic" with Hugh McGowan
CAFÉ BELÔ | Allston | "Latin Night" with Imigrasamba + DJ Melomix
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "Bluegrass Pickin' Party"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8:30 pm | RockSpring | 10 pm | Red Hot BlackTop
CHURCH | Boston | Andersons
CLUB PASSIM | Cambridge | 7 pm | "United Way Benefit" with Loomers + Ellen Cross + Don White + Lloyd Thayer + Kat Goldman
ENORMOUS ROOM | Cambridge | DJ Die Young + DJ SSllooww
GOOD LIFE | Boston | Steve Kirby
GREAT SCOTT | Allston | Civil Twilight
GREEN DRAGON | Boston | PD Rogers
HARPERS FERRY | Allston | Danny Bedrosian & Secret Army
HENNESSY'S DOWNSTAIRS | Boston | Scott Damgaard
HOUSE OF BLUES | Boston | Robin Thicke
JOHNNY D'S | Somerville | Porch Party Mamas
LANSDOWNE | Boston | "Berklee Free Music Tuesdays"
LIZARD LOUNGE | Cambridge | Humanwine + David Wax Museum
LUPO'S @ THE STRAND | Providence, RI | Julian Casablancas + Funeral Party
MIDDLE EAST UPSTAIRS | Cambridge | Kitchen Jams + North of Boston
MIDDLESEX LOUNGE | Cambridge | "YoYoYo 90s Night"
MIDWAY CAFÉ | Jamaica Plain | 10 pm | Big Sway + Sinbusters
MR. DOOLEY'S TAVERN | Boston | "Country Night" with Dave Foley Band
O'BRIEN'S | Allston | I Have Ears
PADDY O'S | Boston | "Blues Jam"
P.A.'S LOUNGE | Somerville | Arlo & the Otter + Woodrow Wilsons + Thundersun
PLOUGH & STARS | Cambridge | 10 pm | Milo Jones
REGATTABAR | Cambridge | 7:30 pm | Ralph Towner & Paolo Fresnu
RIVER GODS | Cambridge | "Imperialisms" with DJ Jesse Kaminsky + DJ Angela Sawyer
RUMOR | Boston | "Evolution Tuesdays" with DJ Hectik: Main Room | DJ Roger M: Back Room
RYLES | Cambridge | "Artist Showcase"
SCULLERS | Boston | Shepley Metcalf
TOAD | Cambridge | 8 pm | Brendan Hogan + Josh Buckley | 10 pm | Samantha Farrell & the Love Society
TOMMY DOYLE'S @ HARVARD | Cambridge | "Tuesday Acoustic Showcase"
T.T. THE BEAR'S PLACE | Cambridge | Last Second + Full Body Anchor + Death & the Dance Machine + Moniker
WONDER BAR | Allston | Debruit
ZUZU | Cambridge | 10 pm | "Work!" with DJ Leah V + DJ Justincredible

WEDNESDAY 24

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | "Whitehaus Showcase"

ALL ASIA CAFÉ | Cambridge | 6 pm | "Monkey Rock Writer's Circle" | 9 pm | "Open Mic" with Bryan Murphy [Shills]
ATWOOD'S TAVERN | Cambridge | 10 pm | Elastic Waste Band
BEEHIVE | Boston | Bruce Ferrara Double Guitar Quartet
BULL MCCABE'S | Somerville | Christian McNeill + Sarah Seminski
CAFÉ 939 | Boston | 7 pm | Deafened By Love + Red Square
CANTAB LOUNGE UPSTAIRS | Cambridge | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | Super 400 + Fred Shafer + Top Heavy
CLUB PASSIM | Cambridge | David Ford
COLONIAL INN | Concord | Jimmy Mazzy & the Last Minute Men
ENORMOUS ROOM | Cambridge | "Recreation" with DJs Elder Brothers + DJs C&C
FUSION 5 | Foxboro | "S.I.N. (Service Industry Night)"
GOOD LIFE | Boston | "Bassic" with DJ C Dubs + DJ Damien Silva + DJ Scotch 1
GREAT SCOTT | Allston | Cheap Girls + Riot Before + Cold Beat + Lovers, Muggers & Thieves
GREEN DRAGON | Boston | Two Way Street
HARPERS FERRY | Allston | Natalie Smith + Alibi District + Art Decade
JOHNNY D'S | Somerville | Lutchinha & Cruzamente
KINGS | Boston | "Open Mic"
LILY PAD | Cambridge | 10 pm | Respect Sextet
LIZARD LOUNGE | Cambridge | Giant Kings
MIDDLE EAST CORNER | Cambridge | "Belly Dancing" with Kizzie
MIDDLE EAST UPSTAIRS | Cambridge | Golden Spurs + Some Say Fire
MIDDLESEX LOUNGE | Cambridge | Bodega Girls
MIDWAY CAFÉ | Jamaica Plain | Chandler Travis Philharmonic
O'BRIEN'S | Allston | Sound Affects + Orphan Killbot + Dormers + Dead Beats
OUTPOST | Cambridge | "The Guitar Circle of New England"
PADDY O'S | Boston | 6 pm | Mike Ho
P.A.'S LOUNGE | Somerville | Composted + Scaphism + Living Void
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno" with DJ Pat Fontes + DJ Soul Clap
PLOUGH & STARS | Cambridge | 10 pm | "Jazz Night" with Clear Audience
RIVER GODS | Cambridge | "Primitive Sounds" with DJ Jason Beek + DJ PJ Eastman
RYLES | Cambridge | "World Wednesdays" with Jim Repa's "Destinations" Ensemble + Steve Langone Group
SCULLERS | Boston | 8 pm and 10 pm | Christian Scott
SHOWCASE LIVE | Foxborough | Kittie + God Forbid + Stryk Nine
TOAD | Cambridge | 7 pm | Miriam | 10 pm | Roy Davis
T.T. THE BEAR'S PLACE | Cambridge | Royalty + Stroamata + Punchbacks + Edgerly Road
ZUZU | Cambridge | 10 pm | "Stainless: Goth/Industrial Night" with DJ ZiD + DJ Dirge

THURSDAY 25

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" with Mitch & Drew Duo + Matt Jackson + Bryan Lazar Trio + Goodnight Process
ANCHORS UP | Haverhill | 6 pm | True Colors + Alert
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Jazz Set" | 10 pm | Fareed Haque & the Flat Earth Ensemble
BOND | Boston | DJ Mario
BULL MCCABE'S | Somerville | 10 pm | "Dub Down" with Jimmy T
BURREN | Somerville | "Scattershot 80s Night"
CAFÉ 939 | Boston | 1 pm | Elise Hayes
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Fiesta Brava + Birthday Suicide + Treehorn + Eric Russo
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | Born of Thunder + Bring the Knife + Birch Hill Dam + Burn the Witch
CLUB PASSIM | Cambridge | Chris Knight
COLONIAL INN | Concord | John Fitzsimmons
COMMON GROUND | Allston | "Love Night" with DJ Paul Foley + DJ Frank White
ENORMOUS ROOM | Cambridge | DJ Soltronic
ESTATE | Boston | 10 pm | "Glamlife" with DJ Richie Ladue
FELT | Boston | 10 pm | "Pandora Thursdays"
FUSION 5 | Foxboro | "Keep It Fresh Thursdays" with DJ Atma
GOOD LIFE | Boston | "Untitled" with Rescue DJs
GREAT SCOTT | Allston | Beatings + Aloud + Action Camp + Hello Ninja
GREEN DRAGON | Boston | 5 pm | PD Rogers | 9 pm | Spitting Vinnies
HARPERS FERRY | Allston | Toubab Krewe + Heavy Pets + John Beninghof [Old Silver Band]
HENNESSY'S DOWNSTAIRS | Boston | Fly Switch
JJ FOLEY'S | Boston | 7 pm | Aunt Mimi Music
JOHNNY D'S | Somerville | Cosmologic + Charlie Kohlhase's Explorers Club
LA LUNA CAFÉ | Cambridge | Caminhos Cruzados & Evelyn Rosenthal
LILY PAD | Cambridge | Sarah Brindell + Cameron Greenlee & the Trenton St. Collaborative + Shea Rose
LIZARD LOUNGE | Cambridge | Sarah Blacker & All Kinds of Sugar + Suzie Brown
MIDDLE EAST CORNER | Cambridge | Gravel Project
MIDDLE EAST DOWNSTAIRS | Cambridge | Black Lips + Box Elders + Movers & Shakers
MIDDLE EAST UPSTAIRS | Cambridge | "Throwed: Indie/Electro Dance Party" with DJ E-Marce
MIDDLESEX LOUNGE | Cambridge | "Make It New"
MIDWAY CAFÉ | Jamaica Plain | 10 pm | "Women's Dance Night + Queeraoke" with DJ Summer's Eve
MR. DOOLEY'S TAVERN | Boston | Patsy & Paul
O'BRIEN'S | Allston | Pirate Love + Thee Vicars + Thick Shakes
OLIVER'S | Boston | Fendline + Central Ave + Jodi Griffith
OUTPOST | Cambridge | Dave Bryant Quartet
PARADISE ROCK CLUB | Boston | Donnas + Gorevette + Fatal Flaw
PHOENIX LANDING | Cambridge | 10 pm | "Elements Drum n' Bass" with DJs Crook & Lenore
PLOUGH & STARS | Cambridge | 10 pm | Maquis
RAMROD | Boston | "Mandance" with DJ Manuel Santiago
REGATTABAR | Cambridge | 7:30 pm | Shemekia Copeland
RIVER GODS | Cambridge | "International Street Sounds" with DJ Shabbakano
RUMOR | Boston | "Signature Thursdays" with DJ Roger M: Main Room | DJ JC: Back Room
RYLES | Cambridge | Sabor Picante
SHOWCASE LIVE | Foxborough | Perpetual Groove + Adam Ezra Group
SWEETWATER CAFÉ | Boston | DJ Dave Lynagh
TOAD | Cambridge | 7 pm | Dietrich Strause | 10 pm | Greg Klyma
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Stealth Foxx + With Engines | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | HUMANWINE + Walter Sickert & the Army of Broken Toys + Jaggery + OwlWatcher
ZUZU | Cambridge | 10 pm | "Mambo Beat Club" with DJ Beat Train

COMEDY

THURSDAY 18

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | Belinda Borrelli + Daniella Capolino + Matt D. + Sarah Martin + EJ Murphy
IMPROVBOSTON THEATRE | 8 pm | "Bastards, Inc." | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "The Mehran Show" with Mehran
TOMMY'S COMEDY LOUNGE | 8:30 pm | "Comedy Benefit for Danny Angel"

FRIDAY 19

See Club Directory for phone numbers and addresses.

CHEERS FANEUIL HALL | 9 pm | Kevin Downey Jr.
COMEDY STUDIO | 8 pm | Ken Reid + Jessie Baade + Corey Rodrigues + Laura Crawford + Dan Crohn
IMPROVBOSTON STUDIO THEATER | 7 pm | "SketchHaus" | 9 pm | "Harold Night" | 11:30 pm | "Nightcap"
IMPROVBOSTON THEATRE | 8 pm | "Cabin Pressure" | 10 pm | "Friday Night Face Off" | 11:30 pm | "Nightcap"
MOTTLEY'S COMEDY CLUB | 8 pm | Tyler Boeh + Alicyn Packard + Ellen Moschetto
NICK'S COMEDY STOP | 8:30 pm | Chris Tabb
TOMMY'S COMEDY LOUNGE | 7:30 pm | Rich Ceisler

SATURDAY 20

See Club Directory for phone numbers and addresses.

CABARET THEATRE @ MOHEGAN SUN | 9 pm | Richie Byrne + Tina Giorgi + Bob DiBuono
CHEERS FANEUIL HALL | 9 pm | Kevin Downey Jr.
COMEDY STUDIO | 8 pm | Alvin David + Josh Gondelman + Jon Lincoln + Maggie MacDonald + Raj Silvaramian
IMPROVBOSTON STUDIO THEATER | 6 pm | "Family Show" | 8 + 10 pm | "Mainstage Show" | 11:30 pm | "Nightcap"
IMPROVBOSTON THEATRE | 6 pm | "Family Show" | 8 + 10 pm | "Mainstage Show" | 11:30 pm | "Nightcap"
MOTTLEY'S COMEDY CLUB | 8 pm | Tyler Boeh + Alicyn Packard + Ellen Moschetto
NICK'S COMEDY STOP | 8:30 pm | Chris Tabb
TOMMY'S COMEDY LOUNGE | 7:30 pm | Rich Ceisler
WILBUR THEATRE | 7 pm | Susie Essman

SUNDAY 21

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | Raj Silvaramian + Dan Burgess + Taylor Connelly + Emma Willmann + Kyle Ploof
IMPROV ASYLUM | 7 pm | "You're a Good Man, Scott Brown"
IMPROVBOSTON THEATRE | 7 pm | "Open Comedy Jam" | 9 pm | "Stand-Up Sundays" with Maria Ciampa + Dana Jay Bein

TUESDAY 23

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | "Mystery Lounge" with Steve Kradolfer + Mike Bent + George Saterial

WEDNESDAY 24

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | "Fresh Faces" with Jabari Davis + Tom Dunlap + Max Fox + Kate Chiloni + Shareen Kassam
IMPROV ASYLUM | 8 pm | "You're a Good Man, Scott Brown"
IMPROVBOSTON STUDIO THEATER | 7 pm | The Women in Comedy Festival Sketch Comedy with Girls Gone Mild + Naughty Nanas + I'm the Rhoda | 9 pm | Women in Comedy Festival Sketch Comedy and Storytelling with Jessica Sutich + Rich Frost + Raquel D'Apice + Pat Galante + Kathleen Kanz
IMPROVBOSTON THEATRE | 7 pm | Women in Comedy Festival Improv Sketch Comedy with The Dowry + Ay Diego | 9 pm | Women in Comedy

Continued on p 38

HELP END CHILDHOOD HUNGER IN AMERICA! WHOLE FOODS MARKET Donate to Share Our Strength with coupons at checkout during April at Greater Boston Whole Foods Markets and shop with us on 5% day on March 31st at our Brighton and Symphony store.

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GENERAL ADMISSION 6:30-9:00 p.m.
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Project Bread - The Walk for Hunger

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great Food, great Drink,
GREATER CAUSE

Listings

Continued from p 37

Festival Stand Up Jenny Z [as Liz Fang] + Michelle Barbera + Lady Vain + Sarah Blodgett + Shereen Kassam

MOTTLEY'S COMEDY CLUB | 8 pm | "The Bailout Show" with Jon Lincoln + Chris Coxen

THURSDAY 25

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | Sean Sullivan + Ahmed Bharoocha + Peter Bowers + Tim Messenger + Drew Spangler

IMPROVBOSTON STUDIO THEATER | 7 pm | The Women in Comedy Festival Sketch Comedy with The Gun Show + Coltermann and Cuddy + Rogue Burlesque

IMPROVBOSTON THEATRE | 8 pm | Women in Comedy Festival Improv and Sketch Comedy with Lindsay Gonzales's M.P.H. + Somebody's in the Doghouse | 9 pm | Women in Comedy Festival Stand Up with Amy Beckerman and Leah Dubie [Dykes on Mics] + Linda Belt + Chantal Carrere + Josh Gondelman + Taylor Laffey | 10 pm | Women in Comedy Festival Musical Improv Comedy with Trail Mix + Live Pod Shuffle

MOTTLEY'S COMEDY CLUB | 8 pm | "Bombshells" with Nikki Luparelli + Jessie Baade

TOMMY'S COMEDY LOUNGE | 8:30 pm | "Comedy Showcase"

WILBUR THEATRE | 7 + 9:45 pm | Gabriel Iglesias

The Middle East

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UPSTAIRS

THU 3/18
JARROD GORBEL
(OF THE HONORARY TITLE)
JAYMAY
7PM DOORS

OUTERSTYLIE
CAMDEN • HORSE THIEF
9:30PM DOORS

FRI 3/19
BOSTON RULES, OK 2010 - NIGHT ONE:
COA
PANZERBASTARD • SIDE EFFECTS
CROMULENT • NOTHING BUT ENEMIES
REVILERS

SAT 3/20
BOSTON RULES, OK 2010 - DAY ONE:
THE PINKERTON THUGS
TOMMY AND THE TERRORS
RAZORS IN THE NIGHT • DISORDERLY CONDUCT
OI! THE BAND • COLIN AND THE CANCER
1PM DOORS - ALL AGES

BOSTON RULES, OK 2010 - NIGHT TWO:
THE VIGILANTES
JASON BENNETT AND THE RESISTANCE
TIJUANA SWEETHEART (FORMERLY VAGIANT)
THESE LIES • PAUL & THE STRINGS
WAR OF WORDS
8PM DOORS

SUN 3/21
BOSTON RULES, OK 2010 - DAY TWO:
GUNS UP!
FOR THE WORSE • ASHERS • WATCHFIRE
WORD FOR WORD
1PM DOORS - ALL AGES

SUN 3/21
SANTA MAMBA
ROZ RASKIN & THE RICECAKES
SUN CUT FLAT

MON 3/22
JACKSON CROW
CHLOE BEAN & THE SPILLS
THE LEARNED HANDS • TORNASOL

TUE 3/23
KITCHEN JAMS
NORTH OF BOSTON

WED 3/24
EXTRANEOUS NOISE PRESENTS:
GOLDEN SPURS
SPIRIT KID • SOME SAY FIRE
THE NOVEL IDEAS

THU 3/25
THROWED
DJ E-MARCE
9PM DOORS

UPCOMING
03/26 THE VAN BURENS
03/27 1PM - BULLET BOULEVARD, ZERO POINT
03/27 8PM - THE RUBY SUNS, TORO Y MOI
03/28 CRITICAL CONDITION, SUNSHINE RIOT
03/29 PATRICK COMAN, JAMES KEYES
03/30 ELANA BRODY, COMMON COAL
03/31 VIVA VIVA, DOOMSTAR, KETMAN
04/01 THROWED
04/02 ORGANIC SOUND PROJECT
04/03 1PM - LEADERS LED, THE 508
04/03 8PM - CASSAVETTES
04/04 LYMBYC SYSTYM, THE SLOW SIX
04/05 FOR SLEEPING OR [illegible]

DOWNSTAIRS

THU 3/18
EMBRACE / THROWED PRESENT:
LAIDBACK LUKE
HOT PINK DELOREAN
REPEAT OFFENDERS • DJ E-MARCE
9PM DOORS

FRI 3/19
AN EVENING WITH:
THE FEELIES

SAT 3/20
IMPLIVE PRESENTS:
BROTHERS PAST

THU 3/25
BLACK LIPS
BOX ELDERS • MOVERS AND SHAKERS

FRI 3/26
ORCHESTRA MORPHINE
TREAT HER RIGHT

SAT 3/27
HARMONIX PRESENTS:
THE MAIN DRAG
ANARCHY CLUB • THE KONKS
THAT HANDSOME DEVIL
DEATH OF THE COOL

SUN 3/28
MAIA MCDERMOTT MEMORIAL CONCERT:
FACES ON FILM
RED BELLOWS • TONY THE BOOKIE
MICAH
7:30PM DOORS

TUE 3/30
WIZ KHALIFA
YELA WOLF • KASMINE SOLANO
YOUNG RIOT • GREEN STREET

WED 3/31
JAPANDROIDS (POLYVINYL REC)
LOVE IS ALL • GIRLFRIENDS

FRI 4/02
HEARNOWLIVE PRESENTS:
FORTY BEFORE FIVE
ESCAPE TO EVERYTHING (CD REL)
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JUST ADDED
4/22 - SEAN PRICE
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UPCOMING
04/03 MATTHEW GOOD
04/04 MAJOR LAZER, RUSKO
04/05 BONE THUGS N HARMONY
04/07 HIGH ON FIRE, PRIESTESS
04/08 CYMBALS EAT GUITARS
04/09 DIRTY FEVER, WORKING FROM HOME
04/10 XIU XIU, TUNE YARDS
04/11 BOSTON COMICCON AFTERPARTY
04/12 THE WEDDING PRESENT
04/13 THIS PROVIDENCE, THE AUDITION
04/14 OTT, TELEPATH
04/15 RED SPAROWES, DOOMRIDERS

ZUZU
MUSIC BEGINS AFTER DINNER 21+
THU - BEAT TRAIN SOUND SYSTEM CD RELEASE
FRI - SOLID! WITH FLAVORHEARD
SAT - SOUL-LE-LU-JAH - PJ GRAY
SUN - NOOKA JONES, JASON BERGMAN, C&G
MON - MANNERS, NINA VIOLET
TUE - WORK! WITH LEAHY, JUSTINCREDIBLE
WED - STAINLESS WITH DJ ZID, DJ DIRGE

CORNER
THU - CHELSEA CITY COUNCIL
FRI - THUNDERPANTS JOHNSONS HILLBILLY ORCH
SAT - PO' BOYZ HAMMOND B-3 ORGAN TRIO
SUN - BELLY DANCING WITH DJ JEAN
MON - LADY AND HER FELON, CAITLIN FORD
TUE - ANDERSON COMEDY TROUPE
WED - KIZZIE, GUITAR HERO

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CONCERTS

Popular

THURSDAY 18

CORIN ASHLEY + JIM BOGGIA + VARSITY DRAG | 8-10:30 pm | Arts at the Armory, 191 Highland Ave, Somerville | $8 | 617.718.2191

DAVID NAIL | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

FRIDAY 19

MICHAEL BUBLE | 8 pm | DCU Center, 50 Foster St, Worcester | $51.50-$91.50 | 800.745.3000

ACE FREHLEY | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

ART GARFUNKEL | 8 pm | Music Hall, 104 Congress St, Portsmouth, NH | $65-$75 | 603.436.2400

JENEE HALSTEAD + TONY SAVARINO + BRENDAN HOGAN + DAN BLAKESLEE | 8-10:30 pm | Arts at the Armory, 191 Highland Ave, Somerville | $7 | 617.718.2191

RICHIE HAVENS | 8 pm | Tupelo Music Hall Salisbury, 4 Oceanfront North, Salisbury Beach | $30-$35 | 978.462.5888

"NO CONTRACTS NEEDED 2010" | With Destroy Babylon, Sour D, The Flo, and Travel Info | 8 pm | Regent Theatre, 7 Medford St, Arlington | $15; $10 advance | 781.646.4849

SATURDAY 20

AIR + AM | 7:30 pm | Berklee Performance Center, 136 Mass Ave, Boston | $35 | 800.745.3000

AUSTRALIAN BEE GEES | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

DAUGHTRY + LIFEHOUSE + CAVO | 7:30 pm | Agganis Arena, 925 Comm Ave, Boston | $30-$40 | 800.745.3000

RICHIE HAVENS | 8 pm | First Universalist Society Meeting House, 262 Chestnut St, Franklin | $37 | 508.528.2541

HABIB KOITÉ & BAMADA | 8 pm | Somerville Theatre, 55 Davis Square, Somerville | $35 | 617.876.4275

TEN FOOT POLECATS + JON SHORT + LISA MARIE & ALL SHOOK UP | 8-10:30 pm | Arts at the Armory, 191 Highland Ave, Somerville | $7 | 617.718.2191

CARRIE UNDERWOOD | 8 pm | MGM Grand @ Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $95-$125 | 866.646.0609

SUNDAY 21

JOE CORMIER, FAMILY, AND FRIENDS | 2 pm | Canadian American Club, 202 Arlington St, Watertown | $7 | 617.924.9827

NATALIE MACMASTER + DONNELL LEAHY | 3 pm | Sanders Theatre, 45 Quincy St, Cambridge | $28-$40 | 617.876.4275

BOBBY MCFERRIN | 3 pm | Symphony Hall, 301 Mass Ave, Boston | $32-$58 | 617.482.6661

SOUTHERN COMFORT BAND | 7 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

TRI | 3 pm | Thomas Crane Public Library, 40 Washington St, Quincy | Free | 617.376.1301

CARRIE UNDERWOOD | 7:30 pm | DCU Center, 50 Foster St, Worcester | $35-$55 | 800.745.3000

MONDAY 22

PHIL DIRT & THE DOZERS | 7 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

PENNY HILL + PENINSULA + LAURA JORGENSEN | 7 pm | Lucy Parsons Center, 549 Columbus Ave, Boston | Free | 617.267.6272

ALICIA KEYS | 7:30 pm | Agganis Arena, 925 Comm Ave, Boston | $45-$125 | 800.745.3000

REBECCA KLINE QUARTET | 7:30 pm | Arsenal Center for the Arts, 321 Arsenal St, Watertown | $15; $10 students | 617.923.8487

TUESDAY 23

"RHYTHMS AND FREQUENCIES" | Contemporary writing and production student concert | 8:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $10; $5 seniors | 617.747.2261

RIDERS ON THE STORM [DOORS TRIBUTE] | 7 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

WEDNESDAY 24

DECADES BY DEZYNE | 7 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

TOWER OF POWER | 7:30 pm | Wilbur Theatre, 246 Tremont St, Boston | $45 | 800.745.3000

TUBBY LOVE | 6:30 pm | Arsenal Center for the Arts, 321 Arsenal St, Watertown | $12; $8 students | 617.923.8487

THURSDAY 25

BERKLEE INTERNATIONAL FOLK MUSIC FESTIVAL | Students and faculty from around the world perform | 8:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $15; $10 seniors | 617.747.2261

BIG BAD VOODOO DADDY | 8 pm | Tupelo Music Hall Salisbury, 4 Oceanfront North, Salisbury Beach | $35 | 978.462.5888

NORAH JONES | 8 pm | Wang Theatre, 270 Tremont St, Boston | $43-$63 | 866.348.9738

LUKAS LIGETI | 8 pm | Axiom Gallery for New and Experimental Media, 141 Green St, Boston | $8 | www.axiomart.org

POP EVIL | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

Classical

THURSDAY 18

BORROMEO STRING QUARTET | Gunther Schuller's String Quartet No. 3 | 6 pm | Williams Hall, 30 Gainsborough St, Boston | Free | 617.585.1122

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS | Mendelssohn's Overture and Incidental Music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater*, with soprano Albina Shagimuratova, mezzo-soprano Alice Coote, tenor Eric Cutler, bass Alfred Walker, and the Tanglewood Festival Chorus | Thurs 10:30 am [open rehearsal] + 8 pm; Fri 1:30 pm; Sat 8 pm | Symphony Hall, 301 Mass Ave, Boston | $19 open rehearsal; $29-$115 performance | 617.266.1200

CALLITHUMPIAN CONSORT AND CHRISTIAN WOLFF | Wolff's *Songs from Brecht: The Exception and the Rule* and works by Ives, Cardew, and Cowell | 7 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | $23; $18 seniors; $10 students | 617.278.5156

RAY JACKENDOFF AND JOHN MCDONALD | Yehudi Wyner's *Cadenza!*; Dan Dediu's *Sonata Surrealissima*; bravura solo works by Tufts composers | 8 pm | Granoff Music Center, Distler Performance Hall, 20 Talbot Ave, Medford | Free | 617.627.3679

N-E-W TRIO | Haydn's Piano Trio Hob. XVI:30; Ravel's Piano Trio; Beethoven's Piano Trio No. 7 [*Archduke*] | 8 pm | Jordan Hall, 30 Gainsborough St, Boston | Free | 617.585.1122

MICHAEL SPONSELLER | Bach's Harpsichord Partita No. 2 | Noon | Emmanuel Church, 15 Newbury St, Boston | Free | 617.536.3356

FRIDAY 19

BOSTON LYRIC OPERA CONDUCTED BY ERIK NIELSEN | Richard Strauss's *Ariadne auf Naxos*, with Marjorie Owens [Ariadne], Brandon Jovanovich [Bacchus], and Rachele Gilmore [Zerbinetta] | Fri + Tues 7:30 pm; Sun 3 pm | Shubert Theatre, 265 Tremont St, Boston | $34-$195 | 866.348.9738 or 888.889.8587

HANDEL AND HAYDN SOCIETY | "A Musical Salon": Schubert's "Die Forelle" and *Der Hirt auf dem Felsen*, with soprano Susan Consoli, and his Piano Quintet in A [*Trout*]; the Allegretto scherzando e vivo from Viotti's Duo for Violin and Bass; the Andante from Mozart's Trio for Clarinet, Viola, and Piano K.498 [*Kegelstatt*]; Novello's *Thy Mighty Power*, with Consoli; Rossini's Duetto in D for Cello and Bass | Fri 8 pm; Sun 3 pm | Jordan Hall, 30 Gainsborough St, Boston | $37-$74 | 617.266.3605

LES FOLIES FRANÇOISES | "Great Parisian Masters Under Louis XV": works by Leclair, Barrière, and Royer | 8 pm [pre-concert talk 7 pm] | First Congregational Church, 11 Garden St, Cambridge | $19-$64; $5 off for students, seniors | 617.661.1812 or www.bemf.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS | See listing for Thurs

SATURDAY 20

ATLANTIC SYMPHONY ORCHESTRA | Beethoven's *Egmont* Overture; Martin's Concerto for Seven Wind Instruments, Timpani, and Percussion; Schumann's Symphony No. 2 | 8 pm | Jordan Hall, 30 Gainsborough St, Boston | $40; $25 seniors; $10 students | 781.740.5694

BACH 325TH BIRTHDAY CELEBRATION | Bach programming in two locations including an Emmanuel Music performance of Cantata No. 42 [*Am Abend aber desselbigen Sabbats*] and organ recitals by Bálint Karosi, Nancy Granert, Frank Corbin, Christopher Lane, Mark Dwyer, Luca Massiglia, and Colin D. Lynch | 10:30 am–9 pm | First Lutheran Church, 299 Berkeley St, Boston and Emmanuel Church, 15 Newbury St, Boston | Free | 617.536.8851 or 617.536.3356

CONVERGENCE VOCAL ENSEMBLE | Arvo Pärt's *Magnificat* and *Triodion*, John Tavener's *Village Wedding*, and works by Tallis, de Lassus, Gesualdo, Lotti, and Monteverdi | 8 pm | Church of St. John the Evangelist, 35 Bowdoin St, Boston | $20; $15 seniors; $10 students | 518.301.3323

FREISINGER CHAMBER ORCHESTRA CONDUCTED BY PETER FREISINGER | Bach's *St. John Passion*, with Gregory Zavracky as the Evangelist plus soprano Kay Patterson-Shaw, alto Christina English, tenors Jason Connell and Francisco Rivera, and bass Jarvis Wyche | 2:30 pm | Old South Church, 645 Boylston St, Boston | $10; $8 students | 917.405.8580 or www.freisingerchamberorchestra.org

MUSICA SACRA | "The Spirit Is Still Speaking: Choral Music of the Modern Era": Jan Sandström's *Bring Heaven to Earth*; Britten's *Sacred and Profane*; Netzer's *Paths of Stone and Water*; Górecki's *Euntes ibant et flebant*; Felicia Sandler's *Laus Trinitati* | 8 pm | First Congregational Church, 11 Garden St, Cambridge | $25-$40; $15 students, seniors | 617.349.3400

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS | See listing for Thurs

SUNDAY 21

BOSTON TRIO | Mozart's Piano Trio in C [K.548]; Smetana's Piano Trio in G minor; Ellen Taaffe Zwilich's Piano Trio | 8 pm | Jordan Hall, 30 Gainsborough St, Boston | Free | 617.585.1122

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER | Works by Purcell, Bach, Telemann, Pachelbel, and Vivaldi | 1:30 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | OFFICIALLY SOLD OUT | 617.278.5156

EMMANUEL MUSIC | Buxtehude's cantata *Jesu meine Freude* | 10 am [as part of the Sunday service] | Emmanuel Church, 15 Newbury St, Boston | Free | 617.536.3356

SHAYLOR LINDSAY AND THOMAS STUMPF | Works for piano: Lutosławski's *Variations on a Theme of Paganini*; Paul Shoenfield's *Café Music*; Chopin mazurkas and his *Barcarolle*; Brahms's *Variations on a Theme of Haydn* | 3 pm | Longy School of Music, 27 Garden St, Cambridge | Free | 617.876.0956 x 1500

SERAPHIM SINGERS | "Music in the New World from the Baroque to the Present": works by Zumaya, Villa-Lobos, and Ginastera | 3 pm | Mission Church, 1545 Tremont St, Boston | $20; $10 students, seniors | 617.926.0126

ESTHER NING YAU, JAE YOUNG COSMOS LEE, AND RAFAEL POPPER-KEIZER | Works for violin, cello, and piano by Fauré and Rachmaninov | 4 pm | Harvard Epworth Church, 1555 Mass Ave, Cambridge | Donation requested | 617.354.0837

BOSTON LYRIC OPERA CONDUCTED BY ERIK NIELSEN | See listing for Fri

HANDEL AND HAYDN SOCIETY | See listing for Fri

MONDAY 22

COLLAGE NEW MUSIC CONDUCTED BY DAVID HOOSE | John Harbison's *Chaconne* and *The Seven Ages*; David McMullin's *New Work*; David Lang's *Dance/Drop*; John Aylward's *Stillness and Change* | 8 pm | Longy School of Music, 27 Garden St, Cambridge | $15; $5 students | 617.325.5200

TUESDAY 23

LUDOVICO ENSEMBLE | "Complete Chamber works of György Kurtág with Cimbalom," featuring Nicholas Tolle | 8 pm | Boston Conservatory, Seully Hall, 8 the Fenway, Boston | $12; $7 seniors; free students | 617.912.9222

PENTIMENTO [ERIK HAAS AND OLAV CHRIS HENRIKSEN] | "Der Fluyten Lust-Hof": music of the Dutch Renaissance | 12:15 pm | King's Chapel, 58 Tremont St, Boston | $3 suggested donation | 617.227.2155

BOSTON LYRIC OPERA CONDUCTED BY ERIK NIELSEN | See listing for Fri

WEDNESDAY 24

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | Debussy's *Jeux*; Peter Lieberson's *Farewell Songs* [world premiere], with bass-baritone Gerald Finley; Schubert's Symphony No. 9 [*Great*] | Wed 7:30 pm; Thurs 8 pm | Symphony Hall, 301 Mass Ave, Boston | $19 open rehearsal; $29-$105 performance | 617.266.1200

THURSDAY 25

NICHOLAS KITCHEN AND THE BORROMEO STRING QUARTET | Beethoven's *Große Fuge*, accompanied by imagery and discussion | 6:30 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | $23; $18 seniors; $10 students | 617.278.5156

ROBERT LEVIN | Bach's Harpsichord Partita No. 6 | Noon | Emmanuel Church, 15 Newbury St, Boston | Free | 617.536.3356

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | See listing for Wed

DANCE

FRIDAY 19

RAINBOW TRIBE, DANCE COMPANY, AND BSIDE | *AUDACITY* | Fri 10 pm; Sat 4 + 10 pm | BU Dance Theater, 915 Comm Ave, Boston | $15; $10 students, seniors | 617.358.2500

STEPHEN PETRONIO COMPANY | *I Drink the Air Before Me* | Fri 7:30 pm; Sat 8 pm; Sun 3 pm | Institute of Contemporary Art, 100 Northern Ave, Boston | $40 | 617.876.4275

SATURDAY 20

JOSÉ MATEO BALLET THEATRE | *Mozart Concerto* and a premiere to Ginastera's String Quartet No. 2 | Sat 8 pm; Sun 4 pm | Sanctuary Theatre, Old Cambridge Church, 400 Harvard St, Cambridge | $35 | 617.354.7467

RAINBOW TRIBE, DANCE COMPANY, AND BSIDE | See listing for Fri

STEPHEN PETRONIO COMPANY | See listing for Fri

SUNDAY 21

JOSÉ MATEO BALLET THEATRE | See listing for Sat

STEPHEN PETRONIO COMPANY | See listing for Fri

WEDNESDAY 24

BOSTON BALLET | "Dance Spotlight": an advance look at Jirí Kylián's *Black and White* | 7 pm | Tsai Performance Center, 685 Comm Ave, Boston | Free | 617.353.8725

THURSDAY 25

BOSTON SALSA CONGRESS | More than 25 workshops and 50 performances, plus social dancing, DJs, and more | 7 pm | Boston Marriott Cambridge, 2 Cambridge Center

[Broadway + Third St], Cambridge | $85-$300 [several pass options available] | www.bostonsalsacongress.com

READINGS

THURSDAY 18

JUDAH LEBLANG | *Finding My Place* | 7 pm | Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge | Free | 617.491.2220

SABRINA ORAH MARK | *Tsim Tsum* | 7 pm | MIT, 77 Mass Ave, Room 6-120, Cambridge | Free | 617.253.7894

FRIDAY 19

BREAKWATER READING SERIES | Fiction, non-fiction, and poetry by writers from UMass-Boston and Emerson College MFA programs | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | breakwater.readings@gmail.com

SATURDAY 20

COLIN SARGENT | *Museum of Human Beings* | Noon | South End Branch Library, 685 Tremont St, Boston | Free | 617.536.8241

SUNDAY 21

VERA PAVLOVA | *If There Is Something To Desire: Poems* | 3 pm | Pierre Menard Gallery, 10 Arrow St, Harvard Square, Cambridge | Free | 781.209.0631

MONDAY 22

"FOUR STORIES" | "The Places We Go: Tales of Voyage and Discovery," with Ethan Gilsdorf, Tara L. Masih, Ladette Randolph, Jeff Talarigo, and host Elizabeth Searle | 7-9 pm | Enormous Room, 567 Mass Ave, Central Square, Cambridge | Free | www.fourstories.org

MARY GAITSKILL | *Don't Cry* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

TUESDAY 23

KEITH LEE MORRIS AND STEVE ALMOND | *Call It What You Want* and *Rock and Roll Will Save Your Life* | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220

CLEA SIMON | *Grey Matters* | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

WEST END POETRY CLUB | Informal sharing and discussion; students, professional writers, and non-readers welcome | 7-9 pm | West End Community Center, 150 Staniford St, Ste 9, Boston | Free | 617.416.0718 or dl@westendcommunitycenter.com

WEDNESDAY 24

NAOMI CHASE AND ELIZABETH MARSHALL | *Anonymous Fox* and *The Hidden Life of Deer* | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220

SONYA CHUNG | *Long for This World* | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

MARTHA GREENWALD, GLORIA MINDOCK, AND CATHERINE SASANOV | New-book launch | 7 pm | Pierre Menard Gallery, 10 Arrow St, Harvard Square, Cambridge | Free | www.cervenabarvapress.com

WALTER MOSLEY | *Known to Evil* | 6 pm | Brattle Theatre, 40 Brattle St, Cambridge | $5 | 617.661.1515

THURSDAY 25

HARLAN COBEN | *Caught* | 6 pm | Borders Back Bay, 511 Boylston St, Boston | Free | 617.236.1444

TIM O'BRIEN | 20th anniversary of *The Things They Carried* | 7 pm | First Unitarian Church, 3 Church St, Cambridge | $5 | 617.661.1515

TALKS

THURSDAY 18

"CULTURAL COMPLEXITY" | With author and artist Samina Quraeshi | 6 pm | Boston Public Library, Copley Square, Boston | Free | 617.859.2339 or tparise@bpl.org

"IN SLAVERY AND FREEDOM: BOSTON'S BLACK COMMUNITY" | With historian Alex R. Goldfeld | 6:30 pm | Boston Public Library, Copley Square, Boston | Free | 617.536.5400

MASSART LECTURE | With Leah Buechley | 6:30 pm | MassArt, Pozen Center, North Hall, 621 Huntington Ave, Boston | Free | 617.879.7298

SUNDAY 21

PRICE LECTURE SERIES | With author Diana Butler Bass | 1:30 pm | Trinity Church, 206 Clarendon St, Boston | Free | RSVP@trinitychurchboston.org

TUESDAY 23

"THE ARTIST'S HAND IN THE DIGITAL AGE" | With Frank Wilson | 6:30-8 pm | MassArt, Kennedy Bldg, Room 406, 621 Huntington Ave, Boston | Free | 617.879.7333

MASSART ARTIST LECTURE | With Frank Wilson | 6 pm | MassArt, Pozen Center, North Hall, 621 Huntington Ave, Boston | Free | 617.879.7333

WEDNESDAY 24

"THE CHURCH OF WHAT'S HAPPENING NOW: NEW ART, NEW ARTISTS" | Artist Andrea Fraser in conversation with Marjorie Garber and Helen Molesworth | 6 pm | Harvard University, Barker Center 110, Thompson Room, 12 Quincy St, Cambridge | Free | 617.495.0738

"IRISH-AMERICAN CATHOLIC GENEALOGY" | Learn how to trace your roots | 6:30 pm | Boston Public Library, Copley Square, Boston | Free | 617.536.5400

"PHOTOGRAPHY AND CHINA" | With Radcliffe fellow Claire Roberts | 4 pm | Radcliffe Gymnasium, 10 Garden St, Radcliffe Yard, Cambridge | Free | 617.495.8212

"THE PRESENT AND FUTURE OF INVESTIGATIVE REPORTING" | With investigative reporters from the Raleigh *News & Observer*, KHOU-TV, the *Boston Globe*, the *Milwaukee Journal Sentinel*, the *Washington Post*, *ProPublica*, and the *New Orleans Times-Picayune* | 9 am | Harvard Kennedy School, Taubman Bldg, Fifth Floor, 79 JFK Street, Cambridge | Free | 617.495.8269

THURSDAY 25

"BUILT IN BOSTON: MOUNT AUBURN'S ARCHITECTS AND THEIR LOCAL LEGACY" | With Boston Architectural College lecturer Jim Gorman | 2 pm | Mount Auburn Cemetery, 580 Mount Auburn St, Cambridge | $10 | 617.607.1981

"THE DEVIL AND SHERLOCK HOLMES" | Author David Grann in conversation with Toby Lester | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220

"MODERN-DAY SLAVERY: A PANEL AND DISCUSSION" | With Katherin Chon, Benjamin Skinner, Francis Bok, Zoe Trodd, and moderator Michael Shively | 6 pm | Boston Public Library, Copley Square, Boston | Free | 617.536.5400

"POLITICAL CONVERSATION ON HEALTH AND SOCIAL POLICY" | With Robert J. Blendon and Harvard professor Thomas E. Patterson | 6 pm | Boston Public Library, Abbey Room, Copley Square, Boston | Free | 617.536.5400

EVENTS

THURSDAY 18

"AN EVENING WITH UGLY DUCKLING PRESSE" | Celebrating the release of *Ten Walks/Two Talks* with Damon Krukowski and Matvei Yankelevich | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

FOUNDATION FOR INDIVIDUAL RIGHTS IN EDUCATION AWARD CEREMONY | Ford Hall Forum presents Greg Lukianoff, Steven Pinker, and Harvey Silverglate of FIRE with the 2010 First Amendment Award, followed by public discussion | 6:30-8 pm | Suffolk University, 55 Temple St, Boston | Free | 617.557.2007 or fordhallforum.org

"TAO: THE MARTIAL ART OF DRUMMING" | Taiko drumming and acrobatic choreography | 7:30 pm | Berklee Performance Center, 136 Mass Ave, Boston | $30-$42 | 617.876.4275

TCM CLASSIC FILM FESTIVAL | Ben Mankiewicz and *Boston Herald* film critic Jim Verniere present *The Verdict*, which was written by David Mamet and directed by Sidney Lumet | 8 pm | Brattle Theatre, 40 Brattle St, Cambridge | Free, but tickets required | tcm.com/roadtohollywood

"THIN ICE" | Figure skaters compete in this show hosted by Kurt Browning and Elisabeth Hasselbeck and judged by Kristi Yamaguchi, Katarina Witt, and Dick Button; some parts will be televised live on ABC | Thurs 6:30 pm; Fri 1:30 + 7:30 pm; Sat 1:30 + 6:30 pm; 12:30 + 6:30 pm | MGM Grand @ Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $40-$100 | 866.646.0609

FRIDAY 19

BU CINEMATHEQUE | Film editor Barry Alexander Brown presents and discusses segments from his collaborations with director Spike Lee | 7 pm | BU, Sargent College, Room 102, 915 Comm Ave, Boston | Free | bu.edu/com/ft/film/cinematheque.shtml

"INTO THE SHINY BATTLE" | Performance art choreographed and performed by Zack Fuller in collaboration with musicians Katt Hernandez and Jonathan Vincent and a special appearance by Kai the astounding infant prodigy | Fri-Sat 8 pm | Mobius, 725 Harrison Ave, Boston | $10 | mobius.org

VERICON | Science fiction, fantasy, and gaming convention | Fri 5 pm–12:30 am; Sat 9 am-2 am; Sun 9 am–3:30 pm | Harvard University, Sever Hall, Harvard Yard, Cambridge | $35; $25 student; $10-$20 single day | vericon.org

"THIN ICE" | See listing for Thurs

SATURDAY 20

"ASSUME THE POSITION" WITH ROBERT WUHL | Comedic history lesson examining facts, myths, and myths-that-became-facts | Sat 8 pm; Sun 1 + 5 pm | Leventhal-Sidman JCC, 333 Nahanton St, Newton | $18-$30 | 617.965.5226

BLUE HERON RENAISSANCE CHOIR WORKSHOP | Learn to sing 16th-century Spanish music under the direction of Scott Metcalfe | 10 am–2:30 pm | Church of the Good Shepherd, 9 Russell Ave, Watertown | $45 | 617.960.7956

GATEWAY ARTS SPRING FASHION SHOW EXTRAVAGANZA | Showcase of wearable art by talented artists with disabilities | 2-4 pm | Gateway Arts, 62 Harvard St, Brookline | Free | 617.734.1577

PUPPETSLAM | Puppetry in a variety of styles for an adult audience | 8 pm | Puppet Showplace Theatre, 32 Station St, Brookline | $15; $13 students | 617.731.6400 or puppetshowplace.org

"TROPICAL FIESTA 2010" | Storytelling, puppetry, singing, dancing, drumming, Latin food and drinks, and more | Kids' program noon–4 pm; adult program 8 pm–1 am | Spontaneous Celebrations, 45 Danforth St, Jamaica Plain | $15; kids program free | 617.522.6430

WILD & SCENIC ENVIRONMENTAL FILM FESTIVAL | Nine short films showcasing environmental issues and activism plus a light supper and silent auction | 6-10 pm | Benjamin Franklin Institute of Technology, 41 Berkeley St, Boston | $30 | e-action.us

"INTO THE SHINY BATTLE" | See listing for Fri

"THIN ICE" | See listing for Thurs

VERICON | See listing for Fri

SUNDAY 21

CHLOTRUDIS AWARDS CEREMONY | Sixteenth annual celebration of the year's best indie, documentary, and foreign films plus a special award for actress Beth Grant | 5 pm | Brattle Theatre, 40 Brattle St, Cambridge | $20 | brattlefilm.org

INTERNATIONAL DANCE MUSIC WORKSHOP | For instrumentalists and singers; led by Barbara Pixton and Ray Rosenstock | Instrumental 1-3 pm; singing 3:30-5:30 pm | Goddard House, 165 Chestnut St, Brookline | $10 per session or $15 for both | 617.734.5215 or facone.org

"THE SOCIAL RESPONSIBILITY OF THE ARTIST" | "El's Salon" open discussion on the theoretical and philosophical aspects of the artmaking process | 3-6 pm | Mobius, 725 Harrison Ave, Boston | $10 | mobius.org

"ASSUME THE POSITION" WITH ROBERT WUHL | See listing for Sat

"THIN ICE" | See listing for Thurs

VERICON | See listing for Fri

MONDAY 22

"CHICKS MAKE FLICKS" | Harriet Reisen and Nancy Porter present their documentary *Louisa May Alcott: The Woman Behind "Little Women"* | 7 pm | MIT, 77 Mass Ave, Room 6-120, Cambridge | Free | rsvp@womeninfilmvideo.org

POETRY WORKSHOP | With Boston poet laureate Sam Cornish | 7-8 pm | Boston Public Library, Copley Square, Boston | Free, but registration is required | 617.859.2339 or tparise@bpl.org

TUESDAY 23

"COMMUNITY CINEMA SERIES" | *Dirt! The Movie* | 6 pm | Boston Public Library, Copley Square, Boston | Free | 617.536.5400

***ROMERO* FILM AND DISCUSSION** | Presented by the Salavadorean Initiative for Education and Culture | 7 pm | Lucy Parsons Center, 549 Columbus Ave, Boston | Free | 617.267.6272

"STORIES FROM CHINA" | Linda Fang performs folk tales | 6 pm | Harvard Art Museum, Arthur M. Sackler Museum, 485 Broadway, Cambridge | Free | 617.495.9400

WEDNESDAY 24

BOSTON FLOWER AND GARDEN SHOW | Exhibits, a garden marketplace, demos, lectures, judged competitions, and more | Wed-Thurs 10 am–9 pm | Seaport World Trade Center, 1 Seaport Lane, Boston | $20; $17 seniors | thebostonflowershow.com

BU CINEMATHEQUE | Queer-cinema icon George Kuchar presents his shorts "Hold Me While I'm Naked," "Corruption of the Damned," and "Mosholu Holiday" | 7 pm | BU College of Communication, Room 101, 640 Comm Ave, Boston | Free | bu.edu/com/ft/film/cinematheque.shtml

"RADICAL FILM NIGHT" | *Made in LA / Hecho en Los Angeles* | 7 pm | Lucy Parsons Center, 549 Columbus Ave, Boston | Free | 617.267.6272

"TREE AND SHRUB PRUNING WORKSHOP" | Hands-on demonstration with gardener Darryl Sullivan | 10 am | Mount Auburn Cemetery, 580 Mount Auburn St, Cambridge | $10 | 617.607.1981

THURSDAY 25

"FOOD AND MEMORY: BIOGRAPHY, AUTOBIOGRAPHY, AND FILM" | Chef Jacques Pépin hosts a screening of *Julie & Julia* with panel discussion and reception | 6 pm | BU, George Sherman Union, Metcalf Hall, 775 Comm Ave, Boston | $25 | 617.353.9852

"INTERACTIVE LITERARY DUAL" | A face off between Jane Austin's *Pride and Prejudice* and Seth Grahame-Smith's *Pride and Prejudice and Zombies* | 7 pm | Harvard Coop, 1400 Mass Ave, Cambridge | Free | 617.499.2000

"TAKE A BITE: A COMPANY ONE CELEBRATION" | Gala with auction, cocktails, appetizers, cabaret, artists, and an awards ceremony | 6-9 pm | Boston Center for the Arts, Calderwood Pavilion, 539 Tremont St, Boston | $60; $100 per couple | companyone.org

GAY & LESBIAN

THURSDAY 18

GLAMLIFE | Gay night presented by Chris Harris, with hip-hop by DJ Ladue | 10 pm | Estate, 1 Boylston Pl, Boston | Free before 11 pm; $10 after | 617.351.7000

QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038

UPPEREAST AT OM | Lesbian night with two floors of cocktails, dining, dancing, and sultry bears | 10 pm–2 pm | OM, 92 Winthrop St, Cambridge | $5 | uppereastatom.com

FRIDAY 19

PURE: FRIDAYS | Lesbian night with rotating DJs and celebrity guests | 10 pm–2 am | Pearl Nightclub, 75 Warrenton St, Boston | Free before 11 pm; $10 after | shuttavac.com

SATURDAY 20

EPIC SATURDAYS | With Kidd Madonny [Miami] | 10:30 pm | House of Blues, 15 Lansdowne St, Boston | $15 | epicsaturday.com

SUNDAY 21

BOMO SUNDAYS | Queer glam, goth, punk, new-wave party | 10 pm | ZuZu, 474 Mass Ave, Cambridge | Free | 617.864.3278 x 237 or zuzubar.com

MONDAY 22

DIRTY SEXY MONDAY | DSM Dives and DJ Susan Esthera host drag comedy show | 10 pm–2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929

QUEER TANGO | GLBT-friendly Argentine tango | 6-9 pm [intermediates 6-7:30 pm and beginners and práctica 7:30-9 pm] | Democracy Center, 45 Mount Auburn St, Cambridge | $5-$10 beginners; $15 intermediate | queertangoboston.com

THURSDAY 25

GLAMLIFE | See listing for previous Thurs

QUEERAOKE | See listing for previous Thurs

UPPEREAST AT OM | See listing for previous Thurs

BENEFITS

THURSDAY 18

"WENDY'S YAPPY HOUR" TO BENEFIT THE BOSTON ANIMAL RESCUE LEAGUE | Cocktail party with pet-lifestyle expert Wendy Diamond | 7-9 pm | Nine Zero Hotel, 90 Tremont St, Boston | $50 | 212.629.0392 x 203 or animalfair.com

SATURDAY 20

"A CLEAN WATER BENEFIT" FOR FACE AFRICA | Gala fundraiser with appearances by 7 News' Michelle Relerford, Proctor and Gamble's Greg Allgood, Liberian ambassador M. Nathaniel Barnes, and former NBA star Dikembe Mutombo | 6 pm | Taj Boston, 15 Arlington St, Boston | $125-$250 | 617.237.0380 or faceafrica.org

VOCOLOT CONCERT FUNDRAISER FOR B'NAI OR | Jewish women's *a cappella* ensemble performs, plus a silent auction | 7:30 pm | Temple Ohabei Shalom, 1187 Beacon St, Brookline | $30; $25 advance; $18 students, seniors | 978.263.7834 or bnaior.org

SUNDAY 21

TUESDAY 23

"THE ROAD BACK" CONCERT TO BENEFIT THE UNITED WAY'S FAMILY FINANCIAL STABILITY FUND | With performances by Don White, Barbara Kessler, Ellen Cross, Kat Goldman, Lloyd Thayer, Alastair Moock, Jim Infantino, Heather Quay, and the Loomers | 7 pm | Club Passim, 47 Palmer St, Cambridge | $15 | 617.492.7679

WEDNESDAY 24

DEAFENED BY LOVE BENEFIT CONCERT FOR THE BERKLEE SCHOLARSHIP FUND | All-ages rock show | 7 pm | Café 939, 939 Boylston St, Boston | $10 | cafe939.com

THURSDAY 25

"BLUES FOR HAITI" TO BENEFIT PARTNERS IN HEALTH | Artists include Jay Geils, 2120 South Michigan Avenue, Sweet Willie "D," David Maxwell, Gerry Beaudoin, Pat Herlehy, Paul Rishell and Annie Raines, Toni-Lynn Washington and Bruce Bears, the Duke Robillard Band with Sunny Crownover, and Jiri Hokes | 7:30-10:30 pm | Hotel Commonwealth, 500 Comm Ave, Boston | $75 | 617.532.5017

"DANCE FOR HAITI" FUNDRAISER | Performances, salsa/bachata lessons, and two floors of salsa, konpa, zouk, and Latin mix | 8:30 pm–1 am | Club Caribe @ Courtyard Mariott, 777 Memorial Dr, Cambridge | $20; $30 per couple | http://haitinannennou.com/Fundraiser.html

MORE ART LISTINGS + "ATTRACTIONS" AT THEPHOENIX.COM

Art Listings

KIDS TIED TOGETHER FOR THE PURPOSE OF NURSING is part of Alessandra Sanguinetti's "On the Sixth Day," at the Art Institute of Boston.

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ACME FINE ART | 617.585.9551 | 38 Newbury St, #4 | Tues-Sat 11 am–5:30 pm | Through April 24: "Director's Choice"

ALPHA GALLERY | 617.536.4465 | 38 Newbury St | Tues-Fri 10 am–5:30 pm; Sat 11 am–5:30 pm | Through March 31: Hiro Yokose

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am–5:30 pm | Through March 30: Sherrie Wolf

BOSTON PUBLIC LIBRARY | 617.536.5400 | Copley Square | Mon + Wed + Fri-Sat 9 am–5 pm; Tues + Thurs 9 am-7 pm; Sun 1-5 pm | Through March 31: "Edgar Allan Poe and the City of Boston" | "Haiti: Selected Materials from the Norman B. Leventhal Map Center" | "Literacise" | Through April 2: "500 Years of Bookbinding" | Through June 4: "Man in the Street: Jules Aarons Photographs Boston, 1947-1976" | Through June 30: "Cool and Collected: Treasures of the BPL"

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am–6 pm; Sun noon-5 pm; Mon by appointment | Free admission ($10 for non-members at artist receptions) | Through March 19: CoSe Artists: "A to Z: Nocturne"| Through April 16: 21st Annual Student Show | Winter Members Show: "Reflections"

FOURTH WALL PROJECT | www.fourthwallproject.com | 132 Brookline Ave | Fri-Sun noon-7 pm | Through March 20: Matthew Salacuse, Chad Griffith, Emily Shur, and Kareem Black: "The Cult of Personality"

FRENCH LIBRARY ALLIANCE FRANÇAISE OF BOSTON | 617.912.0400 | 53 Marlborough St | Mon-Thurs 9 am–9 pm; Sat 9 am–5 pm | Through March 31: Christian Waeber: "Listening to These Walls" | Reception March 25: 6-8 pm

GALLERY NAGA | 617.267.9060 | 67 Newbury St | Tues-Sat 10 am–5 pm | Through March 27: "For North Bennet Street: A Benefit Exhibition of Studio Furniture"

JUDI ROTENBERG GALLERY | 617.437.1518 | 130 Newbury St | Tues-Sat 10 am–6 pm | Opens March 18: Gina Dawson and Donna Rosenthal: "She's Crafty and She's Just My Type"

KAJI ASO GALLERY | 617.247.1719 | 40 Saint Stephen St | Mon-Fri 1-5 pm, and by appointment | Through March 31: "Drawing Exhibition"

MILLER BLOCK GALLERY | 617.536.4650 | 38 Newbury St | Tues-Sat 11 am–6 pm | Through April 13: Ion Zupcu: "Recent Photographs"

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Fri 10 am–6 pm; Sat 11 am–5 pm | Through May 18: "Sight of Sound," with works by Ryan Mastro, Ron Pownall, Charlie Sawyer, Frank Stewart, and Ernest C. Withers | Reception March 25: 5-7 pm

PUCKER GALLERY | 617.267.9473 | 171 Newbury St | Mon-Sat 10 am–5:30 pm; Sun 10:30 am–5 pm | Through April 12: Hideaki Miyamura: "Beyond Tenmoku" | Jim Schuenz: "River Series"

ROBERT KLEIN GALLERY | 617.267.7997 | 38 Newbury St | Tues-Fri 10 am–5:30 pm; Sat 11 am–5 pm | Through April 10: Julie Blackmon

SOCIETY OF ARTS AND CRAFTS | 617.266.1810 | 175 Newbury St | Mon-Sat 10 am–6 pm; Sun noon–5 pm | Through March 31: Michael Rogers: "Palimpsests and Ephemera"

WALKER-CUNNINGHAM FINE ART | 617.247.1319 | 162 Newbury St | Tues-Fri 11:30 am–4:30 pm; Sat Noon–5 pm | Through March 27: Anne Packard and Max Bohm: "En Mer: An Exhibition of Works by Granddaughter and Grandfather"

SOUTH END

BOSTON SCULPTORS GALLERY | 617.482.7781 | 486 Harrison Ave | Wed-Sun noon-6 pm | Through April 18: Sarah Hutt: "Conversations In My Sleep" | Larry Pollans: "Ritual: New Sculpture and Drawing" | Reception March 20: 4-7 pm

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon–5 pm | Through March 27: Charles Goss: "Everything I Don't Know" | Dianne Lam: "What was in my mind, What is in my mind [A Retrospective]"

CARROLL AND SONS | 617.482.2477 | 450 Harrison Ave | Call for hours | Through March 27: Adam Lampton: "Nothing Serious Can Happen Here" | Yui Kugimiya: "Cat Moshimoshi"

CHASE GALLERY | 617.859.7222 | 450 Harrison Ave #57 | Tues-Sat 11 am–6 pm; Sun 11 am-4 pm | Through March 28: Joseph Piccillo

GALATEA FINE ART | 617.542.1500 | www.galateaart.org | 460B Harrison Ave | Wed-Fri noon–6 pm; Sat-Sun noon–5 pm | Through March 28: Steven J. Duede: "Works in Photographic Series" | Jennifer Langhammer and Karen Klein: "Suggestive"

LA GALERÍA AT VILLA VICTORIA CENTER FOR THE ARTS | 617.927.1742 | 85 West Newton St | Thurs-Fri 4-7 pm; Sat 1-4 pm | March 18-April 21: Agustin Patiño: "Metrópolis y Orillas" | Reception March 18: 6-9 pm

GALLERY AT THE PIANO FACTORY | 617.267.1411 | 791 Tremont St | Friday 5-7 pm; Sat-Sun 1-5 pm; and by appointment | Through March 28: Ken Beck: "Unwrapped: Selected Works on Paper 1979-2009"

GALLERY KAYAFAS | 617.482.0411 | 450 Harrison Ave, #37 | Wed-Thurs 11 am–5:30 pm; Fri-Sun 11 am-6 pm | Through April 10: Jess T. Dugan: "Coupled"

HOWARD VEZERSKI GALLERY | 617.262.0550 | 450 Harrison Ave, #201 | Tues-Sat 10 am–5:30 pm | March 19-April 20: Paul Shakespear: "Black/White" | Reception March 19

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave #43 | Wed-Sun noon–5 pm, and by appointment | Through March 28: Barbara Moody: "subMERGE"

LACONIA GALLERY | 617.670.1568 | 433 Harrison Ave | Thurs-Sat noon-4 pm; First Fri 5:30-8 pm | Through April 3: "SMFA Graduate Video and Installation Exhibition"

MELLE FINELLI STUDIO | 617.429.2035 | 65 Thayer St | Tues-Sun noon–6 pm, and by appointment | Through March 26: Heidi Kayser and Sarah Rushford: "They believed every word"

MOBIUS | 617.638.0020 | 725 Harrison Ave, Ste 1 | Call for hours | March 25-28: "Alternative Experimental Flower Show"

SAMSON PROJECTS | 617.357.7177 | 450 Harrison Ave | Wed-Sat 11 am–6 pm | Through March 20: William Pope. L: "color isn't matter"

SOPRAFINA GALLERY | 617.728.0770 | 55 Thayer St | Wed-Sat 11 am–5:30 pm or by appointment | Through March 27: Peggy Badenhausen

STEVEN ZEVITAS GALLERY | 617.778.5265 | 450 Harrison Ave #47 | Tues-Sat 11 am–5 pm | Through April 17: Chuck Webster

WALKER CONTEMPORARY | 617.695.0211 | 450 Harrison Ave | Wed-Sat noon-5:30 pm | Through March 27: Valerie Hammond: "Aether"

DOWNTOWN

FP3 GALLERY | 617.261.7425 | 346 Congress St | Mon-Fri 10 am–6 pm; Sat-Sun 10 am-4 pm | Through April 30: "New Works from artSTRAND Provincetown"

OTHER BOSTON NEIGHBORHOODS

ATLANTIC WORKS GALLERY | 617.568.1294 | 80 Border St, East Boston | Fri-Sat 2-6 pm and by appointment | Through March 27: Laura "Lola" Baltzell, Karen Kemp, and Maureen O'Connor: "Incorporating Patterns" | Reception March 18: 6-9 pm

AXIOM GALLERY | 617.953.6413 | 141 Green St, Jamaica Plain | Tues 2-5 pm; Wed 6-9 pm; Thurs 2-9 pm; Sat 2-5 pm and by appointment | Through March 27: "Collision 15: findings"

DISTILLERY GALLERY | 978.270.1904 | 516 East Second St, South Boston | Mon-Sat 9 am–5 pm | March 19-April 23: "Paint It Now" (collaboration with OverKill Studio) | Reception March 19: 7-10 pm

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed 9 am–3:30 pm; Thurs-Fri 9 am-10 pm; Sat 5-10 pm | Through April 16: Ian Henderson and Clint Fulkerson: "Exquisite What?" | Reception March 18: 5:30-8 pm | Artists' Talk March 26: 7 pm

LaMONTAGNE GALLERY | 617.464.4640 | 555 East Second St, South Boston | Wed-Sat Noon–6 pm; Tues by appointment | Through March 27: Jonas Wood | Chris Caccamise

MIDWAY STUDIOS | 617.946.4630 | 15 Channel Center | Mon-Fri 9 am–4 pm | March 21-April 25: Clovebox presents "The Illustration Show" | Reception March 23: 6-8 pm

PROOF GALLERY | 508.963.9102 | 516 East Second St, South Boston | Thurs-Sat noon-5 pm and by appointment | Through April 10: Isabel Riley

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BRICKBOTTOM GALLERY | 617.776.3410 | 1 Fitchburg St, Somerville | Thurs-Sat noon–5 pm | Through April 10: Yoon Soo Lee | Timon Meyer | Danielle Shaheen

CAMBRIDGE MULTICULTURAL ARTS CENTER | 617.577.1400 | 41 Second St, Cambridge | Mon-Fri: 10:30 am–6 pm | Through March 19: Randy Hope Goodman: "IRAN: Images from Beneath a Chador"

MEME GALLERY | 617.894.0492 | 55 Norfolk St, Cambridge | Call for hours | March 19, 7 pm: Kristina Lenzi: "Clumsy Cakes Returns" | March 25-27: "8 Bits Per Pixel"

NAVE GALLERY | 617.625.4823 | Clarendon Hill Presbyterian Church, 155 Powderhouse Blvd, Somerville | Fri 6-8 pm; Sat-Sun 1-5 pm | Through March 28: "Tooth and Nail"

PIERRE MENARD GALLERY | 617.868.2033 | 10 Arrow St, Cambridge | Wed-Sun 11 am–7 pm | Through April 11: Gerard Malanga: "Souls"

SACRAMENTO STREET GALLERY | 617.349.6287 | Agassiz Community Center, 20 Sacramento St, Cambridge | Mon-Fri 9 am–5 pm | Through April 9: Philip Gerstein, Duncan Smith, Nancy T. Johnson, and Sheila Rice: "Four Artists"

UNIVERSITY PLACE GALLERY | Cambridge Art Association | 617.876.0246 | 124 Mount Auburn St, Cambridge | Mon-Fri 9 am–6 pm; Sat 9 am–1 pm | Through March 31: "Of This World... And Another"

MUSEUMS

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am–5 pm | Admission $12; $8 students, seniors, ages 6-12; free for ages under 6 | Through April 11: "The 2010 DeCordova Biennial" | Artist Talk with Karen Weiner: March 20, 3 pm | Through Fall 2010: Eric Hongisto: "Platform 2" | Through Oct 2010: "Out of the Box: Photography Portfolios from the Permanent Collection"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am–5 pm; Thurs-Fri 10 am–9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through March 28: R.H. Quaytman: "Momentum 15" | Krzysztof Wodiczko: "The Veterans Project" | Through June 13: "Roni Horn aka Roni Horn" | Through July 18: "ICA Collection: In the Making"

ISABELLA STEWART GARDNER MUSEUM | 617.566.1401 | 280 the Fenway, Boston | Tues-Sun 11 am–5 pm | Admission $12; $10 seniors; $5 students with ID; free for ages under 18 | Built in the style of a 15th-century Venetian palace, the museum houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works and highlights including works by Giotto, Rembrandt, Botticelli, Raphael, Titian, and Whistler | Free guided tours given Tues-Fri at 2:30 pm | Through May 23: "Modeling Devotion: Terracotta Sculpture of the Italian Renaissance"

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am–5 pm | Admission $15; $11 students; $5 ages 6-16; free for ages five and under | Through March 31: Guy Ben-Ner | Through April 15: "This Is Killing Me" | Ongoing: Fransje Killaars: "Installation: Figures, Colors First" | Sol LeWitt: "A Wall Drawing Retrospective" | Through Oct 31: Iñigo Manglano-Ovalle: "Gravity Is a Force to be Reckoned With"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am–4:45 pm; Wed-Fri 10 am–9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Through April 11: "Glorious Beasts in Persian Painting" | Through May 9: Luis Meléndez : "Master of the Spanish Still Life" | Through May 16: "The Secrets of Tomb 10A: Egypt 2000 BC" | Through May 23: "Tibet/China Confluences" | Through May 31: "Luxuries from Japan: Cultural Exchange in the 17th and 18th Centuries" | "Patterns of Long Ago: Reflections of China in Japanese No Costume" | Through July 3: "Harry Callahan: American Photographer" | "Albrecht Dürer: Virtuoso Printmaker" | Through Aug 8: "Café and Cabaret: Toulouse-Lautrec's Paris" | Through Aug 22: "Bharat Ratna! Jewels of Modern Indian Art"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am–5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Through March 21: "ReVisions: Indian Artists Engaging Traditions" | Through May 1: "Trash Menagerie" | Through Dec 31, 2010: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" | Through Jan 2011: "Powerful Figures" | Ongoing: "All of My Life: Contemporary Works by Native American Artists" | "Auspicious Wishes and Natural Beauty in Korean Art" | "Intersections: Native American Art in a New Light" | "Of Gods and Mortals: Traditional Art from India" | "Yin Yu Tang: Huang family ancestral home"

SOMERVILLE MUSEUM | 617.666.9810 | 1 Westwood Rd, Somerville | Thurs 2-7 pm; Fri + Sun 2-5 pm; Sat noon–5 pm | Through March 27: "Muhler: The Brazilian Art Exhibit"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am–5 pm; Sat 10 am–5 pm; third Thurs 11 am–8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am-noon | Through May 30: "Who Shot Rock & Roll: A Photographic History, 1955 to the Present" | Through April 8: "A Miniature Milestone: The Marianne E. Gibson Portrait Miniature Gallery at 20" | Through Aug 22: "What Matters" | Through Sept: David John Attyah and S.A. Bachman: "Wall at WAM: Actions Speak, THINK AGAIN"

SCHOOLS & UNIVERSITIES

BOSTON COLLEGE | McMullen Museum | 617.552.8100 | Chestnut Hill | Mon-Fri 11 am–4 pm; Sat-Sun, noon–5 pm | Through June 6: "Asian Journeys: Collecting Art in Post-War America"

BOSTON UNIVERSITY | Boston University Art Gallery | 617.353.3329 | 855 Comm Ave Boston | Tues-Fri 11 am–5 pm | Sat-Sun 1-5 pm | Through March 28: "The Shape of Abstraction"

— **808 Gallery at Boston University** | 617.358.0922 | 808 Comm Ave | Wed-Sun noon–6 pm | Through March 26: John Cuthrie and Isabel Riley: "Side by Side" | "Traces and Places"

BRANDEIS UNIVERSITY | Rose Art Museum | 781.736.3434 | 415 South St, Waltham | Wed, Fri-Sun noon–5 pm | Thurs noon–8 pm | Admission $3; free for ages 12 and under | Through May 23: "The Rose at Brandeis: Works from the Collection"

HARVARD UNIVERSITY | Cambridge

— **Carpenter Center for the Visual Arts** | 617.495.3251 | 24 Quincy St | Mon-Sat 9 am–11 pm; Sun noon–11 pm | Through April 4: Cristobal Lehyt: "If Organizing Is the Answer, What's the Question?" | Andrea Fraser: "Boxed Set" | Reception March 24: 6 pm

— **Harvard Art Museum** | 617.495.9400 | 485 Broadway | Mon-Sat 10 am–5 pm; Sun 1-5 pm | March 19-Aug 29: "Rubens and the Baroque Festival" | Through June 13: "Strolling Through Isfahan: Seventeenth-Century Paintings from Safavid Iran" | Ongoing: "Re-View" [overview of works for the Harvard Art Museum's three museums, the Fogg, the Busch-Reisinger, and the Sackler]

— **Houghton Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 9 am–5 pm; Sat 9 am–1 pm | Through March 26: "Margaret Fuller: Woman of the 19th Century" | Through April 24: "London As It Is" | Through April 30: "John Keats and Fanny Brawne"

LESLEY UNIVERSITY | Cambridge

— **Art Institute of Boston Main Gallery** | 700 Beacon St, Boston | Mon-Fri 9 am–6 pm; Sat 9 am–5 pm; Sun noon–5 pm | March 25-May 2: Alessandra Sanguinetti: "On the Sixth Day" | Reception March 25: 5-7 pm

MASSACHUSETTS COLLEGE OF ART AND DESIGN | 617.232.1555 | Tower Bldg, 621 Huntington Ave, Boston | Mon-Tues + Thurs-Sat noon–6 pm; Wed noon–8 pm | Through April 18: Cathy McLaurin: "what haunts . . . "

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge

— **Compton Gallery** | 617.253.4444 | 77 Mass Ave | Daily 10 am–5 pm | Through June 7: "Exploring the Arctic Seafloor: Photographs by Chris Linder"

— **List Visual Arts Center** | 617.253.4680 | 20 Ames St, Building E15 | Tues-Thurs + Sat-Sun noon–6 pm; Fri noon–8 pm | Through April 4: "Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde"

— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am–5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | Ongoing: "Sampling MIT" | "Digital Doc" | "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "MIT and the Sea: Pioneers in Ocean Exploration"

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY | 617.353.0600 | 832 Comm Ave, Boston | Tues-Fri 10 am–6 pm; Thurs 10 am–8 pm; Sat-Sun noon–5 pm | $3; $2 students, seniors | Through April 4: 2010 PRC Student Exhibition

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am–5 pm | Admission $8; $5 seniors; $3 students, ages 5-18 | Through March 28: Avish Khebrehzadeh | Through April 18: Carey Young | Through May 9: "Queen on the Insects: The Art of the Butterfly" | Through July 31: "Mountains and Rivers: Scenic Views of Japan" | Ongoing: Paul Morrison: "Exine" | "Subject to Change: Art and Design from the Twentieth Century" | Jonathan Bonner: Site-Specific Installation | "A Grand Gallery: European Paintings from the Permanent Collection" | "Rethinking the Romans: New Views of Ancient Sculpture" | "The birds and the bees and the flowers and the trees: Flora and Fauna in Ceramic Design and Decoration" | "The Japanese Tradition in Studio Pottery"

SIMMONS COLLEGE | Trustman Art Gallery | 617.521.2268 | 300 the Fenway, Boston | Mon-Fri 10 am–4:30 pm | March 22-April 16: Robyn Love: "Unconditional Yes" | Reception March 25: 4:30-6:30 pm | Through March 18: Ellen Rich and Matthew Rich: "Riches"

TUFTS UNIVERSITY | Art Gallery | 617.627.3518 | 40 Talbot Ave, Medford | Tues-Wed + Fri-Sun 11 am–5 pm; Thurs 11 am–8 pm | Through May 23: "Recent Gifts to the Tufts Permanent Collection"

— **Tisch Gallery** | Through April 4: VII Photo Agency: "Questions Without Answers: A Photographic Prism of World Events, 1989-2010"

— **Koppelman Gallery** | Through April 4: Saya Woolfalk: "The Institute for the Analysis of Empathy" and "Ethnography of No Place" [with Rachel Lears]

WELLESLEY COLLEGE | Davis Museum and Cultural Center | 781.283.2051 | 106 Central St, Wellesley | Tues-Sat 11 am–5 pm; Wed 11 am–8 pm; Sun noon–4 pm | Through June 6: Stephen Vitiello: "Something like Fireworks" | "Seeing God in Prints: Indian Lithographs from the Collection of Mark Baron and Elise Boisanté" | Christine Hiebert: "Reconnaissance: Three Wall Drawings" | Michael Singer: "Ritual Series/ Retellings, 1988"

— **Jewett Arts Center** | 781.283.2043 | Mon-Fri 8:15 am–7 pm; Sat-Sun noon–5 pm | Through April 4: "Transformations," with works by Ken Horii, Anthony Janello, Thomas Lyon Mills, and Nathalie Miebach

WHEELOCK COLLEGE | Towne Art Gallery | 617.879.2219 | 180 the Riverway, Boston | Tues-Sat noon–5 pm | March 23-April 16: "Silverstein Memorial Show"

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Play by Play

OPENING

THE ALTRUISTS | Boston Actors Theatre presents the Nicky Silver play whose young radicals, we're told, "won't say NO to a protest! They'll march for gay rights and children's rights and Women Against Drunk Drivers." But then things get complicated for their leader, Ronald, when his soap-opera-actress sister shoots her sleeping boyfriend — an act that tears him away from his boyfriend. Joey C. Pelletier directs. | Factory Theatre, 791 Tremont St, Boston | 866.811.4111 | March 26–April 4 | Curtain 8 pm Fri-Sat | 2 pm Sun | $15; $10 students

LADY DAY AT EMERSON'S BAR & GRILL | Jacqui Parker stars as Billie Holiday in this Lyric Stage Company of Boston production of Lanie Robertson's Off Broadway hit, singing "I Wonder Where Our Love Has Gone," "Crazy He Calls Me," "What a Little Moonlight Can Do," "When a Woman Loves a Man," "Them There Eyes," "God Bless the Child," among other Holiday hits, and reflecting on her life and career. Lyric artistic director Spiro Veloudos is at the helm. | Lyric Stage Company of Boston, 140 Clarendon St, Boston | 617.585.5678 | March 26–April 24 | Curtain 2 pm [March 31, April 21] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 3 + 8 pm Sat | 3 pm Sun | $30-$54; $5 discount students, seniors

APPLE | "Andy is in trouble. Downsized from his job, his marriage in crisis, he looks to a mysterious young woman for salvation. But when his wife becomes seriously ill, Andy must make a choice: care for an estranged wife, or run away with a woman he knows little about." That's the set-up for Canadian playwright Vern Thiessen's play, which is getting its New England premiere from Phoenix Theatre Artists and Company One. The cast includes Dave Sanfacon, Barbara Douglass, and Eliza Lay; Phoenix artistic director Greg Marafo is at the helm. | Boston Playwrights' Theatre, 949 Comm Ave, Boston | 866.811.4111 | Through April 3 | Curtain 8 pm Fri | 4 + 8 pm Sat | 2 pm Sun | $25; $20 students, seniors

BETHY SHAW | The Huntington Theatre Company brings us Gina Gionfriddo's 2009 Pulitzer finalist. | Boston University Theatre, 264 Huntington Ave, Boston | 617.266.0800 or huntingtontheatre.org | Through April 4 | Curtain 7:30 Tues | 2 pm [March 24] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | 2 + 7 pm [evening March 28] Sun | $20-$82 | Carolyn Clay's review on page 25

DEAD MAN'S CELL PHONE | Hard on the heels of the Lyric Stage's production last October, Trinity Repertory Company takes on Pulitzer finalist Sarah Ruhl's 2008 Off Broadway hit, a smash-up of life and death, profundity and whimsy, that kicks off when Jean answers a stranger's cell phone — just after he's bought the farm. Is it too late to fall in love with him? Trinity has Janice Duclos as Jean, Richard Donelly as the deceased, Phyllis Kay as his widow, Barbara Meek as his mother, and Rachael Warren as his mistress; Beth F. Miles directs. | Trinity Repertory Company, 201 Washington St, Providence, Rhode Island | 401.351.4242 | Through March 28 | Curtain 7:30 pm Tues-Fri | 2 pm [no March 20] + 7:30 pm Sat-Sun | $25-$65

ENTERTAINING MR. SLOANE | The Publick Theatre essays Joe Orton's first success. | Boston Center for the Arts, Plaza Theatre, 539 Tremont St, Boston | 617.933.8600 | Through April 3 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri | 3 + 8 pm Sat | 3 pm Sun | $33-$37.50 | Carolyn Clay's review on page 25

THE LION KING | The Disney Tony, Grammy, Drama Desk, and Olivier (to name only a few) award winner and crowd pleaser is back, with its Julie Taymor masks and puppets, its Garth Fagan choreography, and its Elton John-Tim Rice score. This five-week engagement (which is running concurrently with productions in New York, London, Hamburg, Tokyo, Paris, and Las Vegas) will have Dionne Randolph as Mufasa, Phindile Mkhize as Rafiki, André Jackson as Simba, Marja Harmon as Nala, Brent Harris as Scar, Tony Freeman as Zazu, Tyler Murree as Timon, and Ben Lipitz as Pumbaa. | Opera House, 539 Washington St, Boston | 800.982.ARTS | Through March 21 | Curtain 1 + 7 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | 1 pm Sun | $22.50-$135

MELANCHOLY PLAY: A CONTEMPORARY FARCE | Holland Productions concludes its 2009-2010 season with Sarah Ruhl's "whimsical celebration of sadness, in which "Tilly, an irresistibly melancholy young stranger, makes her sorrow so sexy that everyone in her life falls maddeningly in love with her. When Tilly suddenly finds happiness, this change of heart throws her whole universe off-kilter, resulting in a mystical and hilarious quest to define joy." The cast includes Kate deLima as Joan, Philana Mia as Tilly, Kathryn Lynch as Frances, Michael Moran as Frank, and Alex Simoes as Lorenzo; M. Bevin O'Gara directs. | Factory Theatre, 791 Tremont St, Boston | theatermania.com | Through March 20 | Curtain 8 pm Thurs-Sat | $17; $13 students, seniors

MINUS 32 MILLION WORDS | Dorchester native and acclaimed comic, actor, and writer Sue Costello (Fox TV's *Costello, NYPD Blue*) brings her one-woman show back home. "The show — alternately hilarious and heartbreaking — tracks Costello's life growing up in a chaotic home in Dorchester and how it led her to a desperate need for fame and money, and to the final realization that it was all part of a spiritual quest to find her authentic self." | Boston Center for the Arts, Plaza Black Box Theatre, 539 Tremont St, Boston | 617.933.8600 | Through April 3 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri | 3 + 8 pm Sat | 3 pm Sun | $43.50; $39.15 students

OTHELLO | Actors' Shakespeare Project takes on the Moor of Venice who loved "not wisely but too well." | Villa Victoria Center for the Arts, 85 West Newton St, Boston | 866.811.4111 | Through April 4 | Curtain 10 am Tues [March 30] | 10 am [March 18, 26] + 7:30 pm Thurs-Fri | 3 + 8 pm Sat | 2 pm Sun | $25-$47 | Carolyn Clay's review on page 25

PARADISE LOST | It doesn't take genius (or the AIC T-shirt that appears in the third act of this American Repertory production) to see the keen contemporary relevance of Clifford Odets's 75-year-old play. Daniel Fish's period-hopping, video-augmented approach to the Depression-era drama ameliorates without upstaging Odets's somewhat speechifying, quantly slang-ridden vision of a humbling yet humanizing revolution in which a once-prosperous middle-class family, the shards of its dismantled (or perhaps never mantled) life thrust out on the street, lose everything except the possible dawning of a new day when "no man fights alone." With its eerie amplification, its spillover onto looming video, and a setting more warehouse than our house, Fish's production is both striking and distancing. The acting, however, is by and large urgent and natural, with David Chandler a sincere but far from spineless Leo, Michael Rudko exuding fiery agitation as the furnace man, T. Ryder Smith effective as both a dying son and a ghoulish arsonist, and Sally Wingert earthiness itself as the mom who thinks repeated offers of "a piece of fruit" will hie us all back to Eden. | Loeb Drama Center, 64 Brattle St, Cambridge | 617.547.8300 or americanrepertorytheater.org | Through March 20 | Curtain 7:30 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | $25-$75

PHANTOM OF THE OPRAH | That title has Ryan Landry and the Gold Dust Orphans written all over it, so you won't be surprised to learn that the mighty Afrodite stars as "The Phantom" and the "internationally known singing sensation Miss Varla Jean Merman" plays Christine — unless you were expecting it to be the other way around. Elements of "burlesque, vaudeville, silent movies, Broadway musicals, rock operas, and television" are promised, along with original music, long-lost rock anthems and some very popular standards." Book and lyrics are by, yes, Ryan Landry; Larry Coen directs. | Machine, 1254-1256 Boylston St, Boston | golddustorphans.com | Through March 28 | Curtain 8 pm Fri-Sat | 5 pm Sun | $35-$45

STICK FLY | "Sparks fly and long-hidden secrets tumble into the open when the LeVay brothers bring their new girlfriends home to Martha's Vineyard's world of privilege." This 2006 portrait of a complex African-American family from Huntington Playwriting Fellow Lydia R. Diamond (*Voyeurs de Venus*, *The Bluest Eye*) makes marvelous entertainment of poking old wounds and pressing hot buttons — not just in the social order but in a sextet of characters so smart and smartly drawn that you'd like to take them home. In the Huntington Theatre Company's production, both Kenny Leon's direction and David Gallo's set contribute to the tight-quartered, in-your-face element of the LeVays' Edgartown get-together, no matter how airy and cushy its setting. Leon nicely calibrates the *Fences* echoes without hitting them like a gong. And the cast, led by Salter as the feisty if wounded Taylor and Iman as the equally prickly, equally hurting Cheryl, proves that Diamond wasn't far off when she looked into her glass and decided you could create a cocktail that was equal parts Cosby and cultural anthropology, with a splash of O'Neill. | Boston Center for the Arts, Calderwood Pavilion, Virginia Wimberly Theatre, 527 Tremont St, Boston | 617.266.0800 | Through March 28 | Curtain 7:30 pm Tues | 2 + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | 2 + 7 pm [evening March 21] Sun | $50-$60; $45-$55 seniors; $15 student rush; $20 last row orchestra

'TIL DEATH DO US PART: LATE NITE CATECHISM 3 | Maripat Donovan is back with a third helping of catechism class, this one focusing on "the Sacraments of Marriage and the Last Rites" and including "her own wacky version of *The Newlywed Game*." | Club Café, 209 Columbus Ave, Boston | 877.386.6968 | Through March 28 | Curtain 7:30 pm Fri | 4 + 7:30 pm Sat | 3 pm Sun | $55

WE WILL ALL BE RECEIVED | Queer Soup Theater presents this new play by Kathy Wittman, Mal Malme, and Renée C. Farster. "A documentary about two drag kings on a road trip to study gender icons takes a personal turn when the filmmakes and her subjects hit their own gender roadblocks. This multimedia production travels the line between theater and film, with detours to Elvis's Graceland and Dolly Parton's Dollywood. The show explores the journey to claim gender identity in the face of societal expectations." Kathy Wittman directs. | Boston Center for the Arts, Calderwood Pavilion, Rehearsal Hall A, 527 Tremont St, Boston | 617.933.8600 | Through March 27 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri-Sat | 3 pm Sun | $25; $20 students, seniors

Minus 32 Million Words
MARCH 17–APRIL 3
BCA's Plaza Black Box Theatre
Boston native and acclaimed comic, actor, and writer Sue Costello (FoxTV's Costello, NYPD Blue, NBC's Last Comic Standing) brings her one-woman show back home
Tickets: $43.50/$25 students
For tickets call 617.933.8600 or order online at www.bostontheatrescene.com

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March 23, 6:30 pm
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Film

Unless otherwise noted, all film listings this week are for Friday March 19 through Thursday March 25. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at www.thephoenix.com.

SHOOT THE PIANO PLAYER screens Friday at the Museum of Fine Arts.

BOSTON

BOSTON COMMON
175 Tremont St | 617.423.3499
Please call to confirm bookings and for remaining times
THE BOUNTY HUNTER | Fri-Sun: 10 am, 12:30, 3:10, 5:45, 8:15, 10:50 | Mon-Thurs: 11:30 am, 2, 4:30, 7:15, 9:50
DIARY OF A WIMPY KID
REPO MEN
ALICE IN WONDERLAND
ALICE IN WONDERLAND 3-D
AVATAR 3-D
BROOKLYN'S FINEST
COP OUT
THE CRAZIES | Fri-Sat: 11:20 | Sun-Thurs: 11
CRAZY HEART | 11:05 am, 1:55, 4:35, 7:25, 10:15
GREEN ZONE | 1:15, 4, 6:45, 9:30 | Fri-Sat: 12:10 am | Fri-Sun: 10:15 am
OUR FAMILY WEDDING
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF
REMEMBER ME
SHE'S OUT OF MY LEAGUE | 12:40, 3:20, 6 | Fri-Sat: 8:40 | Fri-Sun: 10:10 am | Sun-Thurs: 8:30
SHUTTER ISLAND
VALENTINE'S DAY

FENWAY
201 Brookline Ave | 617.424.6266
Please call to confirm bookings and for remaining times
THE BOUNTY HUNTER | 1, 4:30, 7:45, 10:30
DIARY OF A WIMPY KID
REPO MEN
ALICE IN WONDERLAND
ALICE IN WONDERLAND 3-D
BROOKLYN'S FINEST
COP OUT
THE CRAZIES
GREEN ZONE
OUR FAMILY WEDDING
REMEMBER ME
SHE'S OUT OF MY LEAGUE
SHUTTER ISLAND

MUSEUM OF SCIENCE
Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-11 and seniors; Tues-Wed 7 pm or later, $5, $3 for ages 3-11 and seniors
Please call for times
ADRENALINE RUSH: THE SCIENCE OF RISK
ANTARCTICA
ARABIA
DINOSAURS ALIVE!

NEW ENGLAND AQUARIUM
Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
AVATAR IMAX 3-D
DOLPHINS AND WHALES 3-D
THE ULTIMATE WAVE TAHITI 3-D
UNDER THE SEA 3-D

STUART STREET PLAYHOUSE
200 Stuart St | 617.426.2190
THE GHOST WRITER | 3:20, 6, 8:30 | Fri-Sun: 1

BROOKLINE

CHESTNUT HILL
Rte 9 and Hammond St | 617.277.2500
THE BOUNTY HUNTER | Fri-Sun: 1, 4, 7 | Fri-Sat: 9:45 | Sat: 10:30 am | Mon-Thurs: 2:10, 4:45, 7:20
ALICE IN WONDERLAND 3-D | Fri-Sun: 1:30, 4:30, 7:30 | Fri-Sat: 10:10 | Sat: 10:50 am | Mon-Thurs: 2:30, 5:20, 7:50
GREEN ZONE | Fri-Sun: 1:15, 4:45, 7:50 | Fri-Sat: 10:30 | Sat: 10:15 am | Mon-Thurs: 2:20, 5:10, 8
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF | Fri-Sun: 12:55 | Mon-Thurs: 5
SHE'S OUT OF MY LEAGUE | Fri-Sun: 1:45, 4:50, 7:40 | Fri-Sat: 10:05 | Sat: 11:20 am | Mon-Thurs: 2:40, 5:30, 8:10
SHUTTER ISLAND | Fri-Sun: 4:15, 7:15 | Fri-Sat: 10:15 | Sat: 10 am | Mon-Thurs: 2, 7:45

COOLIDGE CORNER
290 Harvard St | 617.734.2500
THE ART OF THE STEAL | noon, 2:30 [no Sun], 4:40, 7:15, 9:35
THE GHOST WRITER | Fri-Sun: 1:20, 4:10, 7:15 | Fri-Mon: 9:55 | Mon: 7:20 | Mon-Wed: 1:30 | Mon-Thurs: 4:15, 7:10, 9:50
THE LAST STATION | 2:05, 4:30, 9:25 | Fri-Tues: 7:05
RAN | Fri-Sun: 1, 4:30, 8 | Mon-Thurs: noon, 3:30 | Mon: 7 | Tues-Thurs: 7:30
THE BLACK STALLION | Sat: 10:30 am
A YEAR AGO IN WINTER | Sun: 11 am
"48 HOUR FILM PROJECT" | Wed: 7, 9:30

CAMBRIDGE

BRATTLE
40 Brattle St, Harvard Square | 617.876.6837
NIGHTMARE ALLEY | Fri: 7
FREAKS | Fri: 5:30, 9:30
BIG TOP PEE-WEE | Sat: 1:30, 3:30
THE UNKNOWN | Sat: 8
"THE CHLOTRUDIS AWARDS" | Sun: 5
BIG FISH | Sun: 1, 7:30, 10
STRAY DOG | Wed: 8 | Thurs: 4
WIDE OPEN SPACES | Thurs: 7:30

FRESH POND
168 Alewife Brook Parkway | 617.661.2900
THE BOUNTY HUNTER | 12:05, 2:35, 5:05, 7:35, 10:05
DIARY OF A WIMPY KID | 12:10, 2:20, 4:30, 7, 9:15
REPO MEN | noon, 2:30, 5, 7:30, 10
ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL | 12:20, 2:40, 4:50
THE BLIND SIDE | 7:10, 9:55
BROOKLYN'S FINEST | 10:10
THE HURT LOCKER | 12:40, 3:40, 6:50, 9:40
MY NAME IS KHAN | 7:30
OUR FAMILY WEDDING | 11:55 am, 2:20, 4:45, 7:15, 9:40
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF | 11:55 am, 2:25, 5, 7:35
REMEMBER ME | 12:05, 2:35, 5:10, 7:40, 10:10
SHUTTER ISLAND | 12:50, 3:50, 7, 9:50
TOOTH FAIRY | 12:10, 2:30, 4:50

HARVARD SQUARE
10 Church St | 617.864.4580
GREEN ZONE | Fri, Sun-Thurs: 1:50, 4:45, 7:30, 10:30 | Sat: 11 am, 1:40, 4:20, 7, 9:35
SHE'S OUT OF MY LEAGUE | 1:30, 4:15, 7, 9:30 | Sat: 11 am
ALICE IN WONDERLAND | 12:15, 2:45, 5:30, 8, 10:45
ALICE IN WONDERLAND 3-D | 1:45, 4:30, 7:15, 10 | Fri: 10:30 am | Sat: 11:15 am
AVATAR | noon, 3:25, 6:45, 10:15
THE ROCKY HORROR PICTURE SHOW | Sat: midnight

KENDALL SQUARE
1 Kendall Square | 617.499.1996
THE GIRL WITH THE DRAGON TATTOO | 1, 4:30, 7:45, 9
MOTHER | 1:35, 4:20, 7, 9:45 | Sat-Sun: 11:05 am
NEIL YOUNG TRUNK SHOW | 1:10, 3:05,

4:55, 7:20, 9:20 | Sat-Sun: 11:10 am
THE SECRET OF KELLS | 1, 3, 5, 7, 9:15 | Sat-Sun: 11 am
AJAMI | 4:45, 9:45 | Sat-Sun: 11:20 am
THE ART OF THE STEAL | 2:05, 7:05
CRAZY HEART | 1:40, 4:10, 6:45, 9:40 | Sat-Sun: 11:05 am
THE GHOST WRITER | 2, 5:05, 8:10 | Sat-Sun: 11:10 am
A PROPHET | 1:55, 4:55, 8 | Sat-Sun: 11 am
UP IN THE AIR | 1:15, 3:45, 6:30

SUBURBS

ARLINGTON
Capitol, 204 Mass Ave | 781.648.4340
ALICE IN WONDERLAND 3-D | 5, 7:30 | Fri-Sat: 10 | Fri-Sun: 2:30 | Sat-Sun: noon
AVATAR 3-D | 4:15, 8 | Fri-Sun: 1
AN EDUCATION | Fri-Sat: 9:30 | Fri-Sun: 7
FANTASTIC MR. FOX | 5:10 | Fri-Sun: 3:10
IT'S COMPLICATED | 7:20 | Fri-Sat: 9:50
THE LAST STATION | 4:45, 7:15 | Fri-Sat: 9:45 | Fri-Sun: 2:15
A SINGLE MAN | 5:15, 7:40 | Fri-Sat: 9:40 | Fri-Sun: 3 | Mon: 1
LA TRAVIATA | Sat-Sun: 11 am

BEVERLY
Cabot St Cinema, 286 Cabot St | 978.927.3677
A SINGLE MAN | Fri-Sat, Mon: 5:15, 8 | Sat: 2 | Mon: 11 am
THE YOUNG VICTORIA | Tues-Thurs: 5:30, 8 | Wed: 11 am, 2

BRAINTREE
AMC X, South Shore Plaza | 781.848.1070
Please call to confirm bookings and for remaining times
ALICE IN WONDERLAND
ALICE IN WONDERLAND 3-D
BROOKLYN'S FINEST
COP OUT
THE CRAZIES
GREEN ZONE
OUR FAMILY WEDDING
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF
REMEMBER ME
SHE'S OUT OF MY LEAGUE
SHUTTER ISLAND

BURLINGTON
AMC X, Middlesex Turnpike, off Rte 128 Exit 31B | 781.229.9200
THE BOUNTY HUNTER | 5 | Fri-Sat: , 10:30 | Fri-Sun: 2, 7:50 | Sat-Sun: 11:20 am | Mon-Thurs: 2:15, 7:40
DIARY OF A WIMPY KID | 2:20, 4:40, 7:10 | Fri-Sat: 9:30 | Sat-Sun: 9:30 am, noon
REPO MEN | 2:40, 5:20 | Fri-Sat: 10:45 | Fri-Sun: 8:10 | Sat-Sun: 9:40 am, 12:10 | Mon-Thurs: 8
ALICE IN WONDERLAND | Fri-Sat: 10:10 | Fri-Sun: 1:40 | Mon-Thurs: 5:20
ALICE IN WONDERLAND 3-D | 7 | Fri: 1 | Fri-Sat: 9:40 | Fri-Sun: 4 | Sat-Sun: 9:45 am, 12:30 | Mon-Thurs: 1:55, 4:25
AVATAR | Fri-Sat: 10 | Fri-Sun: 6:30 | Mon-Thurs: 7:05
THE BLIND SIDE | Fri-Sun: 4:20, 7:30 | Sat-Sun: 10:30 am | Mon-Thurs: 2, 8
GREEN ZONE | 7:20 | Fri-Sat: 10:05 | Fri-Sun: 1:30, 4:10 | Sat-Sun: 10:40 am | Mon-Thurs: 2:05, 4:40
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF | Fri-Sun: 12:50, 3:40 | Sat-Sun: 10 am | Mon-Thurs: 1:45, 4:25
REMEMBER ME | Fri-Sat: 10:55 | Fri-Sun: 2:50, 5:30, 8:20 | Sat-Sun: 9:35 am, 12:15 | Mon-Thurs: 2:25, 5:15, 7:55
SHE'S OUT OF MY LEAGUE | Fri-Sat: 8:30, 10:55 | Fri-Sun: 12:45, 3:10, 5:50 | Sat-Sun: 10:10 am | Sun: 8:15 | Mon-Thurs: 2:35, 5:05, 7:45
SHUTTER ISLAND | Fri-Sat: 10:40 | Fri-Sun: 1:20, 4:30, 7:40 | Sat-Sun: 10:20 am | Mon-Thurs: 1:50, 4:50, 7:50

DEDHAM
Community Theatre, 580 High St | 781.326.0409
CRAZY HEART | noon, 2:15, 4:30, 7 | Fri-Sat: 9:20
THE LAST STATION | 12:15, 2:30, 4:45, 7:10 | Fri-Sat: 9:15

HINGHAM
Loring Hall Cinema, 65 Main St | 781.749.1400
PRECIOUS | 4:15, 7 | Fri-Sat: 9:40 | Sat: 1:20
TEATRO ALLA SCALA: VIVA LA MAMMA | Sun: 1

LEXINGTON
Lexington Venue, 1794 Mass Ave | 781.861.6161 | $9, $7 seniors
Please call to confirm bookings and for times
CRAZY HEART
A SINGLE MAN
THE YOUNG VICTORIA

MAYNARD
Fine Arts Theatre, 19-21 Summer St | 978.897.8100
DIARY OF A WIMPY KID | 7 | Fri-Sat: 9:20 | Sat-Sun: 1, 4
ALICE IN WONDERLAND | 7:15 | Fri-Sat: 9:30 | Sat-Sun: 1:15, 4:15
CRAZY HEART | 7:10 | Fri-Sat: 9:30 | Sat-Sun: 1:10, 4:10

NEWBURYPORT
Screening Room, 62 State St | 978.462.3456
CRAZY HEART | Fri-Sat: 6:15, 8:45 | Sat: 3:45 | Sun: 5 | Sun-Thurs: 7:30

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
THE GIRL WITH THE DRAGON TATTOO | 1:30, 4:40, 7:45
AJAMI | 12:55, 3:35, 6:10, 8:45
ALVIN & THE CHIPMUNKS: THE SQUEAKQUEL | Sat-Sun: 10:45 am
CRAZY HEART | 1, 3:35, 6, 8:40
AN EDUCATION | 8:45 [no Thurs]
FANTASTIC MR. FOX | Sat-Sun: 11 am
THE LAST STATION | 1:05, 3:40, 6:05
A MATTER OF SIZE | 1:35, 3:55, 6:30, 8:50
THE PRINCESS AND THE FROG | Sat-Sun: 11 am
A PROPHET | 8:35
A SINGLE MAN | 3:50
THE YELLOW HANDKERCHIEF | 1:25, 6:35 [no Thurs]

RANDOLPH
Showcase Cinema, Rte 139 | 781.963.5600
Please call to confirm bookings and for times
ALICE IN WONDERLAND
ALICE IN WONDERLAND 3-D
AVATAR 3-D
BROOKLYN'S FINEST
COP OUT
THE CRAZIES
GREEN ZONE
OUR FAMILY WEDDING
DEAR JOHN |
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF
REMEMBER ME
SHE'S OUT OF MY LEAGUE
SHUTTER ISLAND
VALENTINE'S DAY

REVERE
Showcase Cinema, Rte 1 and Squire Rd | 781.286.1660
Please call for times
THE BOUNTY HUNTER
DIARY OF A WIMPY KID
REPO MEN
ALICE IN WONDERLAND
ALICE IN WONDERLAND 3-D
AVATAR 3-D
BROOKLYN'S FINEST
COP OUT
THE CRAZIES
GREEN ZONE
OUR FAMILY WEDDING
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF
REMEMBER ME
SHE'S OUT OF MY LEAGUE
SHUTTER ISLAND

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
ALICE IN WONDERLAND | 4:30, 7 | Fri-Sat: 9:20 | Sat-Sun: 11:30 am, 2
STORM | 5, 7:30 | Fri-Sat: 9:40 | Sat-Sun: noon, 2:30
CRAZY HEART | 4:15 | Fri-Sat: 6:45 | Sat-Sun: 11:15 am, 1:45
GREEN ZONE | 4:50, 7:15 | Fri-Sat: 9:35 | Sat-Sun: noon, 2:25
SHUTTER ISLAND | Fri-Sat: 9:15 | Sun: 6:45 | Mon-Thurs: 6:30

SOMERVILLE THEATRE
52 Davis Square | 617.625.5700
ALICE IN WONDERLAND | 5, 7:30 | Fri-Sat: 10 | Fri-Sun: 2:15
THE CRAZIES | Fri: 9:50 | Fri, Sun: 2:40 | Fri, Sun-Thurs: 5:20, 7:40
GREEN ZONE | 4:45, 7:20 | Fri-Sat: 9:45 | Fri-Sun: 2
SHE'S OUT OF MY LEAGUE | 5:15, 7:45 | Fri-Sat: 10:10 | Fri-Sun: 3
SHUTTER ISLAND | 5:10, 8:10 | Fri-Sun: 2:10

WALTHAM
Embassy Cinema, 16 Pine St | 781.893.2500
THE BOUNTY HUNTER | Fri-Sun: 1:10, 4:10, 7:10, 9:45 | Mon-Thurs: 2:40, 5:10, 8:20
ALICE IN WONDERLAND | Fri-Sun: 1:20, 4:20, 7:20, 9:45 | Mon-Thurs: 2:50, 5:10, 8:30
THE GHOST WRITER | Fri-Sun: 12:50, 3:50, 6:50, 9:40 | Mon-Thurs: 2:20, 5, 8
GREEN ZONE | Fri-Sun: 1, 4, 7, 9:35 | Mon-Thurs: 2:30, 5, 8:10
THE HURT LOCKER | Fri-Sun: 12:40, 3:40, 6:40, 9:30 | Mon-Thurs: 2:10, 4:50, 7:40
SHUTTER ISLAND | Fri-Sun: 12:30, 3:30, 6:30, 9:30 | Mon-Thurs: 2, 4:50, 7:50

WEYMOUTH
Cameo Theatre, Columbia Square, South Weymouth | 781.335.2777
THE BLIND SIDE | 6:30 | Fri-Sat: 9 | Sat-Sun: 1:30
THE HURT LOCKER | 4:15, 6:50 | Fri-Sat: 9:30
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF | 4 | Sat-Sun: 1:15

WOBURN
Showcase, Main St, Middlesex Canal Park | 781.933.5330
Please call to confirm bookings and for times
ALICE IN WONDERLAND
ALICE IN WONDERLAND 3-D
THE BLIND SIDE
BROOKLYN'S FINEST
COP OUT
CRAZY HEART
THE GHOST WRITER
GREEN ZONE
OUR FAMILY WEDDING
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF
REMEMBER ME
SHE'S OUT OF MY LEAGUE
SHUTTER ISLAND
VALENTINE'S DAY

FILM SPECIALS

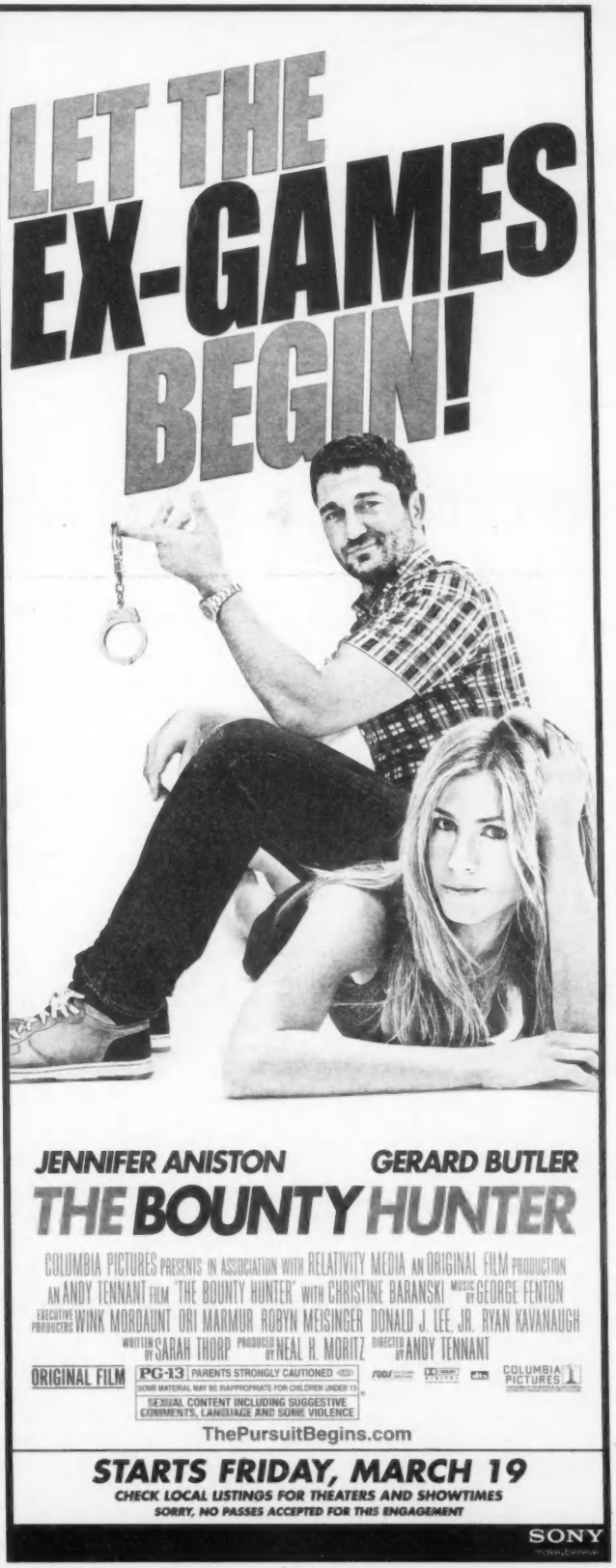
BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
A CIVIL ACTION | Mon: 6

HARVARD FILM ARCHIVE
Carpenter Center for the Visual Arts, 24 Quincy St, Cambridge | 617.495.4700 | $7; $5 students, seniors; free for ages 8 and under
STAGECOACH | Fri: 7
3 GODFATHERS | Fri: 9
DRUMS ALONG THE MOHAWK | Sat: 7
THE SUN SHINES BRIGHT | Sat: 9
HOW GREEN WAS MY VALLEY | Sun: 7
NONE SHALL ESCAPE | Mon: 7
THE PILLOW BOOK | Tues-Wed: 7

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
SHOOT THE PIANO PLAYER | Fri: 6
MY SON, MY SON, WHAT HAVE YE DONE? | Fri: 8 | Sat: 3:45 | Thurs: 5
SHINJUKU BOYOS + THE GOOD WIFE OF TOKYO | Sat: 11 am
DREAM GIRLS + EAT THE KIMONO | Sat: 1:25
RUNAWAY | Sun: 10:30 am
HOLD ME TIGHT, LET ME GO | Sun: 12:40
PRIDE OF PLACE + THEATRE GIRLS | Sun: 3
HIDDEN FACES | Sun: 5:15
PANDORA'S BOX | Thurs: 7

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
TARZAN FINDS A SON | Tues: 1
THE BRIDE CAME C.O.D. | Thurs: 6

WEST END BRANCH LIBRARY
151 Cambridge St, Boston | 617.523.3957 | Free admission
AMELIA | Tues: 3



Film

CAPSULE REVIEWS

OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

⊕⊕⊕ **AJAMI** | **2009** | Set in the Arab neighborhood of the title, this Best Foreign Language Oscar nominee starts out like a Middle Eastern Boyz N the Hood. A kid is gunned down in a drive-by shooting. It's the wrong guy — they're after Omar (Shahir Kabaha), who's been targeted by a Bedouin clan because of a blood feud. Omar tries to settle the score through an elder, who orders him to pay an impossible amount. Should he fight or flee? Had directors Scandar Copti and Yaron Shani (Palestinian and Israeli, respectively) stuck with this one story — which they shoot in *whitif* style on location, with local actors improvising their own dialogue — they'd have had plenty to work with. Instead, they skew the chronology, adding four more plot lines and a revelatory dénouement. The structure teeters but doesn't succumb to the contrivances of *Crash*. Instead, it orchestrates points of view à la Quentin Tarantino — this in a country where understanding someone else's point of view is a key to peace. | Hebrew + Arabic | 120m | Kendall Square + West Newton

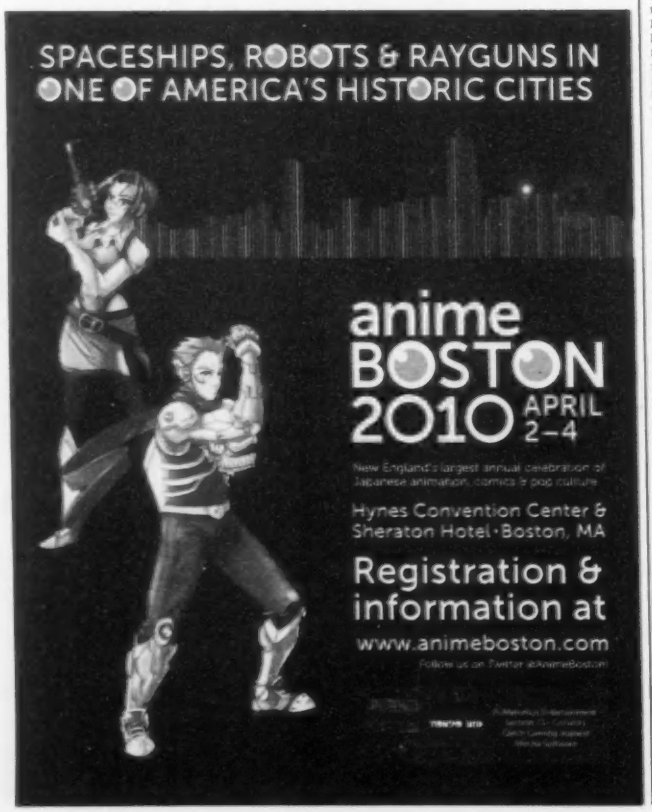
⊕⊖ **ALICE IN WONDERLAND** | **2010** | Tim Burton's film bears as much resemblance to Lewis Carroll's two *Alice* books as the video-game version of *Inferno* does to Dante's epic poem. In fact, a video-game *Alice* would be more engaging than this fitfully amusing exercise in special effects, set design, and 3-D. The set-up has the now nubile and fatherless Alice (Mia Wasikowska) falling down the old rabbit hole. Wonderland is now Underland, and the rule of the beneficent White Queen (Anne Hathaway) has been usurped by the Red Queen (Helena Bonham Carter), whose ace in the hole is the manxome jabberwock. Some sort of scroll decrees that Alice must take the vorpal sword and slay the monster, a deed she's prodded into by her helpers the Mad Hatter (Johnny Depp) and the Cheshire Cat (Stephen Fry), among others. Disney bromides, on the other hand, decree that it's her dream, for crying out loud, and she'll make her own path, scroll be damned. What's missing here is the surreality, and the paradoxical absurdities, and the creepy hilarity — what you get from Carroll, and what you'd have expected from Burton. | 108m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + Arlington Capitol + suburbs

⊖ **ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL** | **2009** | In playing evil former Chipmunk band manager Ian Hawke, comedian David Cross draws the Short Straw of Irony, being dealt the line "At least I still have my dignity." No one even *remotely* involved in director Betty Thomas's joylessly wretched rodent turd can claim to hold onto a shred of such. Six actors — among them Christina Applegate, Amy Poehler, and Justin Long — do enjoy the benefit of being almost completely incognito (save for those pesky closing credits), hiding their identities behind irritating animated woodland creatures and voices so stretched beyond recognition via grating chipmunkization that it's equivalent to cinematic waterboarding. Compound the torturous voices with cliché violence (groin crunch!), puerile fart jokes (well, if a fart in a bed can be a "joke"), and cringe-worthy stabs at street culture and you have the formula for what could be the most aggressively terrible movie of the year. But wait, when an elderly woman in a wheelchair slips down the stairs, one step at a time, is it a clever reference to Sergei Eisenstein's *Battleship Potemkin*? Nah. | 88m | Fresh Pond + West Newton [Sat-Sun]

⊕ **AMELIA** | **2009** | The hallowed formula for an Oscar Best Picture nomination — legendary figure, pat rise-and-fall scenario, overproduced visuals and music, a showboating performance from a name actor, reassuring platitudes — fails flat in what is Mira Nair's worst picture. The film reduces the complex and intriguing life of aviatrix Amelia Earhart (Hilary Swank) — the first woman to cross the Atlantic solo, and the woman whose attempt to circumnavigate the globe ended with her still unsolved disappearance in 1937 — to a collection of dank stereotypes. Besides Swank, the actors stranded mid air without an engine include Richard Gere (wearing what looks like the same suit he had on in *Chicago* and doing a bad imitation of FDR) as Earhart's manager/husband, George Putnam, Ewan McGregor as hunky Brahmin Gene Vidal, with whom she has an affair, and Cherry Jones as Eleanor Roosevelt, with whom she goes for a joyride. | 111m | West End Branch Library: Tues

⊕⊕⊕ **THE ART OF THE STEAL** | **2009** | Henri Matisse once declared the Barnes Foundation "the only sane place to see art in America." Yet according to Don Argott's compelling documentary, a whole lot of crazy has threatened the art school since its testy founder, Albert C. Barnes, died and his breathtaking $25 billion collection became a political and cultural hot potato. Barnes's will stipulated that the art can never be sold, lent, publicly displayed, or moved from his home in Merion, Pennsylvania — not good news for the cabal of fat cats bent on exploiting it for big bucks. With passionate commentary from art experts, Barnes acolytes, and Governor Ed Rendell (one of only two "villains" who agree to interviews), this gripping yet hyperbolic heist drama examines the ownership of art and the public's right to it. The presence of a former Barnes student as producer raises concerns, but the evidence is such that only the Cézannes and Renoirs appear framed. | 101m | Kendall Square + Coolidge Corner

⊕⊕ **AVATAR** | **2009** | Proclaiming itself as the next phase in the development of cinema, James Cameron's new opus invests hundreds of millions in cutting-edge CGI and 3-D processes (not to mention state-of-the-art PR and marketing) for the paradoxical purpose of informing the viewer that such unnatural indulgences are bad for us. It's the 22nd century, and Jake Sully (a convincingly inarticulate Sam Worthington) is a paraplegic Marine veteran who's offered a new life by participating in the "Avatar" program in which humans are bonded with the "Na'vi," the indigenous homanids on the planet Pandora. Sully and his avatar then go to work with a scientific team headed by curmudgeonly Dr. Grace Augustine (*Aliens* alumna Sigourney Weaver, chainsmoking in lieu of acting) that's trying to learn about the native animist culture. But he's also being wooed by wicked Colonel Quaritch (Stephen Lang), who picks his brain for intel about the Na'vi's defenses in their thousand foot tall "Hometree." What follows should not come as a surprise to anyone who's seen *Dances with Wolves*, *Starship Troopers*, *Apocalypse Now*, *Return of the Jedi*, *District 9* or any of the other score or so other movies that Cameron has spliced together for this ersatz epic. | 150m | Boston Common + Harvard Square + Arlington Capitol + suburbs



B

⊕⊕⊕ **BIG FISH** | **2003** | In this adaptation of the novel by Daniel Wallace, Tim Burton looks death in the eye and vindicates the creative impulse that is its adversary. The title big fish is an eight-foot-long whiskered beast lurking in the local creek (the start of the water motif that almost sinks the film) that got away, and the story of how that happened is repeated by sixtysomething Alabaman Edward Bloom (Albert Finney) on various occasions and with different variations throughout the life of his long-suffering son Will (a nondescript Billy Crudup), who is no fan of dad's cornball yarn spinning or his egomania. So Will flees to the straight talk of journalism and a new life in Paris with his French wife, Josephine (Marion Cotillard). Who can blame him? Sandra, his mom (a matronly Jessica Lange), does, sort of, when dad suffers a stroke three years later. So Will and his wife return home, where they are subjected to Edward's unceeling, once again, the story of his life, even as the reality of it runs out. Finney makes a wonderful self-pitying grampus whose Southern charm and meandering wit quickly win Josephine over to his side. And in winning over the viewer, he's abetted by Burton, whose realizations of Bloom's tall tales bifurcate and entwine like the narratives themselves, and whose creepy production design and uncanny imagery darkens the soft edges of the film's magical realism. The end of the tale might bring a tear, but more important, it will bring a chill. | 120m | Brattle: Sun

BIG TOP PEE-WEE | **1988** | In this not-well-received sequel to *Pee-wee's Big Adventure*, a storm blows a traveling circus onto Pee-wee's farm, and they decide to put on a show, with Pee-wee (Paul Reubens) as the star. Penelope Ann Miller, Kris Kristofferson, and Valeria Golino help out; Randal Kleiser directs. | 86m | Brattle: Sat

⊕⊕⊕⊖ **THE BLACK STALLION** | **1979** | It's a child's animal story, but Carroll Ballard goes far in this genre; the movie has the vision of a poet/filmmaker who can re-create the emotions of a child, though there's an adult sensibility in the humor with which the grown-ups are fondly caricatured. Kelly Reno plays the boy who's rescued from a fire at sea by a magnificent Arabian horse; alone on a desert island, they become companions. That's the first half of the film; in the second, the boy returns to the States with the stallion and, with the aid of a retired jockey (Mickey Rooney, in a magical performance), trains him to race. Hoyt Axton, Teri Garr, and Clarence Muse make strong impressions in supporting roles, and the entrancing score is by Carmine Coppola. If you've never seen this film on a big screen, don't miss the experience — Caleb Deschanel's photography has a mystical abstract beauty and clarity. | 118m | Coolidge Corner: Sat

⊕⊕⊕ **THE BLIND SIDE** | **2009** | Although this true-story drama stars guilty-till-proved-innocent romantic-comedy queen (and now Oscar winner for Best Actress) Sandra Bullock, it's first-and-foremost a well-executed bio-pic of Baltimore Ravens rookie Michael Ohér. Before attaining All-American status at Ole Miss, Oher was a homeless adolescent in Memphis whose life was redirected thanks to a loving white and wealthy family. Absent powerful camerawork and inspired acting, this could have been a glorified Lifetime special, but without adding too much cheese, director John Lee Hancock channels genuine emotion from the Michael Lewis book (and the reality) that prompted this moving chronicle. Not that you'd guess what's in store from the trailers, which attempt to sell *The Blind Side* as *Mandingo* meets *Wildcats* and *Dangerous Minds*. | 126m | Fresh Pond + suburbs

THE BOUNTY HUNTER | **2010** | That would be Milo (Gerard Butler), and the good news is, he's got a job. The bad news is that the bail jumper he's told to bring in is none other than his ex-wife, Nicole (Jennifer Aniston). Nicole won't come quietly, of course, and then somehow they both wind up on the run from killers. Hey, an experience like that could even bring ex-spouses back together! Andy Tennant directs. | 106m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + Embassy + suburbs

⊕⊖ **BROOKLYN'S FINEST** | **2010** | Somebody must have drawn up a computer program on *Crash*-like multi-narrative screenplays, because it's infected the system and won't go away. This police thriller from Antoine Fuqua is the latest victim, as the three title policemen, acting independently, wind up on a collision course fraught with phony serendipity and irony. Tango (Don Cheadle) is an undercover cop torn between his friendship with Caz (Wesley Snipes), the thug he's shadowing, and the racist department that scorns him. Sal (Ethan Hawke) is a narc willing to score dirty money to buy his family's dream home. And Eddie (Richard Gere) starts the day with a drink and a gun stuck in his mouth and just wants to get through the few days until his retirement so he can move in with a hooker. Much blood and many movie allusions later, it all ends as preposterously as it began. If this is Hollywood's finest, it's time to call in Internal Affairs. | 125m | Boston Common + Fenway [tentative] + Fresh Pond + suburbs

THE BRIDE CAME C.O.D. | **1941** | Bette Davis stars here as an heiress who decides she's going to marry a bandleader (Jack Carson) she's known for just four days, so she hires down-and-out charter pilot Steve (James Cagney) to fly her to Las Vegas. But when Steve finds out that Joan's oil-tycoon father (Eugene Pallette) is against the marriage, he makes a deal with dad to deliver Joan back home. The plane winds up in the desert, where Steve and Joan . . . William Keighley directs. | b&w | 92m | South Boston Branch Library: Thurs

C

⊕⊕⊖ **A CIVIL ACTION** | **1998** | In his adaptation of Jonathan Harr's engrossing bestseller about the infamous Woburn toxic-waste suit, Steven Zaillian focuses not on the children who die from leukemia because of industrially polluted drinking water but on attorney Jan Schlichtmann, who succumbs to greed while trying to pin responsibility on two of America's bigger corporations, Beatrice and Grace. Portrayed by John Travolta, Schlichtmann is an empty suit, devoid of complexity, propelled by perfunctory conflicts; and he's destroyed by Robert Duvall as Jerome

Video Clips

⊕⊕⊕ **THE BLIND SIDE** | **Warner** | Although this true-story drama stars guilty-till-proved-innocent romantic-comedy queen (and now Oscar winner for Best Actress) Sandra Bullock, it's first-and-foremost a well-executed bio-pic of Baltimore Ravens rookie Michael Oher. Before attaining All-American status at Ole Miss, Oher was a homeless adolescent in Memphis whose life was redirected thanks to a loving white and wealthy family. Absent powerful camerawork and inspired acting, this could have been a glorified Lifetime special, but without adding too much cheese, director John Lee Hancock channels genuine emotion from the Michael Lewis book (and the reality) that prompted this moving chronicle. Not that you'd guess what's in store from the trailers, which attempt to sell *The Blind Side* as *Mandingo* meets *Wildcats* and *Dangerous Minds*. | **126m**

⊕⊕◐ **FANTASTIC MR. FOX** | **Fox** | Count us among the few not captivated by Anderson's animated adaptation of Roald Dahl's book – we found it as stilted and twee as the title canid's tippy-toe gait. Despite Fox's insouciance, which is enhanced by George Clooney's suave goofiness and Anderson's doodling details, his story is a familiar one: former chicken hunter subdued by marriage (the wife voiced by Meryl Streep) and a runty son (who is "different," another clichéd trope) into a suffocating career as a journalist. And so, one last big heist, which entangles the whole weird *Wind in the Willows* community. From the Davy Crockett theme song at the start to a kid named Kristofferson, Anderson's cuteness often cloys. "I'm a wild animal," Mr. Fox observes. If only that were so. | **88m**

⊕⊕◐ **THE MEN WHO STARE AT GOATS** | **Anchor Bay Entertainment** | Instead of focusing on the bizarre and disturbing material Jon Ronson unearths in his book, first-timer Grant Heslov and scriptwriter Peter Straughan focus on the journalist himself, or rather a feeble stand-in, Bob Wilton (Ewan McGregor). A reporter for a small Midwest paper, Wilton's distraught when his wife dumps him, so he decides to be all that he can be by shipping out to the killing zone. That Army slogan, it turns out, was coined by fictitious composite character Bill Django (Jeff Bridges), who was also founder of the top secret "New Earth Army," an attempt to revamp the military via post-hippie *faux* mysticism, psychic flim-flammery, and assorted mumbo-jumbo to create a breed of GI Jedi Warriors. Wilton learns about Django when he bumps into Lyn Cassady (George Clooney), one of Django's retired but still bug-eyed acolytes. The flashbacks to the '80s heyday of Django's flaky unit make the film worth seeing – it's *M*A*S*H* with hallucinogens, or *The Summer of Love* in camos. But the frame story set in Iraq tries to steer the easy path between brutal farce and harsh reality and ends up nowhere. | **93m**

⊕⊕ **THE TWILIGHT SAGA: NEW MOON** | **Summit Entertainment** | Chris Weitz comes on board to direct *Twilight*'s hotly awaited sequel, *New Moon*, but the second bite doesn't sate quite like the first. Bella (Kristen Stewart) celebrates her 18th birthday with vampire boyfriend Edward (Robert Pattinson); when she gets a paper cut at the party, however, one of Edward's brothers loses control of his blood lust. Concerned for Bella's safety, Edward and his vampire family leave town. Bella then develops damsel-in-distress syndrome: every time she's in danger, she imagines that Edward will appear to protect her, so she starts thrill-seeking to fulfill her fantasies. (Any glimmer of feminism within you will let out a cry of dismay.) She also rebounds with her childhood friend Jacob (Taylor Lautner), but that relationship is doomed to drama as well once Jacob discovers that he and his friends have the ability to shape-shift into vampire-slaying wolves. Much of the movie dotes on Jacob's and Edward's rippling abs. The soundtrack will be smothered by the sounds of screaming girls, and laughing at them may be the only pleasure you get out of this arduously edited angst fest. | **130m**

Facher, Beatrice's attorney, in every scene they share. Such scenes are not many: fearing that audiences will be confused and bored by debates about water tables, the film limits the courtroom showdowns to a few showpieces and some uninspiring montages. Despite its title, *A Civil Action* is inert, with a bland civility that could use more darkness and irony. | 115m | BPL: Mun

⊕ **COP OUT** | **2010** | Directing has never been Kevin Smith's strong suit — it's his writing that's earned him his small but loyal following. Unfortunately, he didn't write *Cop Out* — and given the semi-improvised mess on screen, you might wonder whether anyone else did. Bruce Willis barely earns one paycheck and Tracy Morgan overacts enough to earn two as "a couple of dicks" (*Cop Out*'s original title), Monroe and Hodges of the NYPD. Conceived as an unironic '80s-era throwback (complete with a synthesizer score by *Beverly Hills Cop*'s Harold Faltermeyer), the movie finds the two searching for a stolen . . . baseball card. Cop out? More like a strike out. | 107m | Boston Common [tentative] + Fenway [tentative] + suburbs

⊕⊕⊕ **THE CRAZIES** | **2010** | George Romero has always had a knack for raising the deceased and having them dine on family and friends — not only in his *Night of the Living Dead* series, but also in the lesser-known *The Crazies* (1973), where there are no zombies, just small-town yokels turned into the title killer loonies by contamination from a military accident. Remade by Breck Eisner and produced by Romero, the film retains the horrific spectacle of friends and neighbors becoming murderous monsters — but not so much the political context of the Nixon administration and the military-industrial complex. As with the original, it's hard to say which is worse, the shoot-first army or the marauding maniacs. Timothy Olyphant and Radha Mitchell bring grit to the podunk sheriff and his wife, who endure the carnage, and the flick boasts many expertly gruesome moments without too much overkill. It's a smart meat-and-potatoes-and-gore throwback. | 100m | Boston Common + Fenway [tentative] + Somerville Theatre [no Sat] + suburbs

⊕⊕◐ **CRAZY HEART** | **2009** | For Jeff Bridges, "Bad" Blake, a former C&W legend now reduced to playing bowling alleys and dive bars in tiny towns in the Southwest is the stuff of Oscar dreams — and his performance in fact did win him the statuette for Best Actor. The best that can be said for the rest of the film is that it doesn't get too much in the way. Except for the pungent, melancholy tunes (written by co-producer T Bone Burnett and Stephen Bruton) that Bridges renders with crusty conviction, first-time director Scott Cooper's adaptation of the Thomas Cobb novel rambles along with *Office*-like pseudo-*cinema-vérité* and TV-movie plodding. Cooper does have Maggie Gyllenhaal playing single-mom journalist and **Continued on p 47**

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-Joe Morgenstern, WALL STREET JOURNAL

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-Andrew O'Hehir, SALON

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-Bob Strauss, LOS ANGELES DAILY NEWS

from the director of THE HOST

mother

SHE'LL STOP AT NOTHING

R

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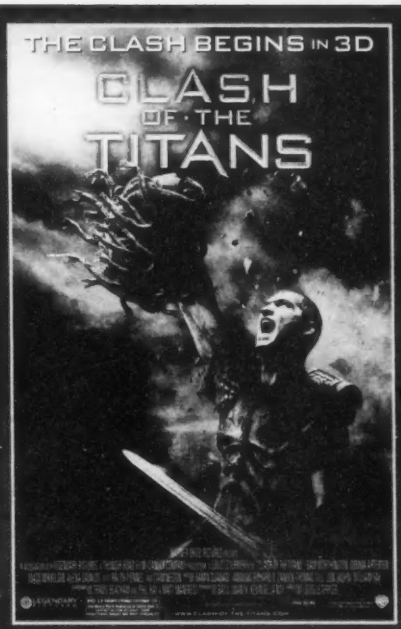

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CAPSULE REVIEWS

Film

Continued from p 45

love interest Jean like a saucer-eyed rag doll, and Colin Farrell as Bad's former singing partner wielding his eyebrows like a pair of nunchucks but acquitting himself adequately in concert. And if nothing else, the playlist of easy-listening clichés highlights the poignance and authenticity of Bad's music just as Bridges's performance validates the wry suffering and wily desperation that engender it. | 112m | Boston Common [tentative] + Kendall Square + West Newton + suburbs

D

DIARY OF A WIMPY KID | 2010 | That's right, you get a whole year in the life of middle school title student Greg Heffley (Zachary Gordon) in this live-action adaptation of Jeff Kinney's illustrated novel. With Steve Zahn and Rachael Harris as Greg's parents; Thor Freudenthal directs. | 120m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕⊕ **DRUMS ALONG THE MOHAWK | 1939 |** John Ford's first color film is a glossy production with Henry Fonda and Claudette Colbert as a postcard-perfect young couple in Revolutionary-era upstate New York. Gilbert and Lana Martin are happy with their one-room cottage, but the Mohawks burn them out, and they have to take refuge with a wealthy widow (Edna May Oliver). Ford is too enamored of his pioneer newlyweds to be very critical, so this is more of a tribute than a drama, but you can't knock the casting. | 104m | HFA: Sat

E

EAT THE KIMONO + DREAM GIRLS | 1989/1993 | Two more Japanese documentaries from Kim Longinotto. The first focuses on Hanayagi Genshu, a Japanese feminist and avant-garde dancer and performer, who explains, "You mustn't be eaten by the kimono. You must eat the kimono, and gobble it up." The second takes as its subject the thousands of girls who apply each year to the male-run Takarazuka Music School, and the arduous training the successful candidates endure there before they can join the Takarazuka Revue, in both male and female roles. | 60m/50m | MFA: Sat

⊕⊕⊕⊖ **AN EDUCATION | 2009 |** As Jenny, the clever London ingénue who anchors this effortless 1960s drama from Danish director Lone Scherfig (*Italian for Beginners*; *Wilbur Wants To Kill Himself*), Carey Mulligan might well put you in mind of Audrey Hepburn in *Roman Holiday*. Jenny is headed for Oxford till she gets caught in a rainstorm and accepts a ride from David (Peter Sarsgaard, good despite a weak British accent), a Jewish businessman and "music lover" more than twice her age. He charms her parents (Alfred Molina and Cara Seymour), and a Ravel concert followed by "a spot of supper" leads to a trip to Oxford and, ultimately, a weekend (and, yes, a controversial one in light of the age difference) in Paris to celebrate her 17th birthday. Scherfig avoids most of the pitfalls of the coming-of-age genre. She falters slightly with the conclusion, but her tight direction coupled with Nick Hornby's screenplay, the wonderful performances (don't overlook Olivia Williams as a concerned teacher), the lush cinematography, and the pre-swinging '60s production design makes *An Education* worth studying. | 97m | West Newton + Arlington Capitol [Fri-Sun]

MISSION IMPOSSIBLE | Amy Ryan and Matt Damon look for WMD in *Green Zone*.

F

⊕⊕⊖ **FANTASTIC MR. FOX | 2009 |** Count us among the few not captivated by Anderson's animated adaptation of Roald Dahl's book — we found it as stilted and twee as the title canid's tippy-toe gait. Despite Fox's insouciance, which is enhanced by George Clooney's suave goofiness and Anderson's doodling details, his story is a familiar one: former chicken hunter subdued by marriage (the wife voiced by Meryl Streep) and a runty son (who is "different," another clichéd trope) into a suffocating career as a journalist. And so, one last big heist, which entangles the whole weird *Wind in the Willows* community. From the Davy Crockett theme song at the start to a kid named Kristofferson, Anderson's cuteness often cloys. "I'm a wild animal," Mr. Fox observes. If only that were so. | 88m | West Newton [Sat-Sun] + Arlington Capitol + suburbs

⊕⊕⊕ **FREAKS | 1932 |** Tod Browning directed this short, casually surreal fairy tale about a cadre of sideshow freaks who take revenge upon the beautiful trapeze artist who's done them wrong. Given that *Freaks* was made at lavish MGM, it's odd to find that the dialogue and acting have a cheap, '30s-serial banality. Yet this offbeat nightmare remains one of the most ingenious exploitation films ever made. The pinheads, dwarves, and assorted other mutants are portrayed as tragic victims of an uncaring world, but make no mistake about it: they're photographed to look like monsters. | b&w | 64m | Brattle: Fri

G

⊕⊕⊖ **THE GHOST WRITER | 2010 |** How odd that the two latest films by two of the world's greatest living filmmakers should be adaptations of bestsellers set on islands off the coast of Massachusetts. And that both should be disappointing. Like Martin Scorsese's *Shutter Island*, Roman Polanski's adaptation of Robert Harris's *The Ghost* opens with a ferry crossing (metaphor alert) backed by stentorian music on the soundtrack. This boat is en route to Martha's Vineyard, where a former British prime minister (Pierce Brosnan) resides in seclusion — the World Court has indicted him for war crimes, so he can't leave the island or he'll be arrested. Thus, the hack of the title (Ewan McGregor) joins him there to ghost his memoirs, only to uncover compromising material while doing research. The dreary-looking proceedings are competent but dull — which is surprising given the connections to Polanski's own predicament (not to mention Tony Blair's). In other words, it's no *Chinatown*. | 128m | Stuart Street Playhouse + Kendall Square + Coolidge Corner + Embassy + suburbs

THE GIRL WITH THE DRAGON TATTOO | MÄN SOM HATAR KVINNOR | 2009 | Peter Keough's review is on page 23. | Swedish | 152m | Kendall Square + West Newton

THE GOOD WIFE OF TOKYO + SHINJUKU BOYS | 1992/1995 | This pair of Kim Longinotto documentaries were shot in Tokyo. The first follows Kazuko Hohki as she returns to the capital with her band the Frank Chickens after 15 years in England; the second follows three women who work as hosts at Tokyo's New Marilyn Club — women who live as men and have relationships with other women. | 52m/53m | MFA: Sat

GREEN ZONE | 2010 | Peter Keough's review is on page 23. | 115m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + suburbs

H

HIDDEN FACES | 1990 | This Kim Longinotto documentary started out as a portrait of Egyptian feminist writer and physician Nawal El Saadawi, but it expanded into a study of Muslim women as it followed Safaa Fathay, a young Egyptian woman living in Paris, on her journey home to interview El Saadawai. | 62m | MFA: Thurs

HOLD ME TIGHT, LET ME GO | 2009 | In this TV documentary for PBS's P.O.V., Kim Longinotto explores the workings of England's Mulberry Bush School, which psychologist Barbara Dockar-Drysdale founded in Oxfordshire in 1948 for children who had suffered severe emotional trauma. | 109m | MFA: Sun

⊕⊕⊕ **HOW GREEN WAS MY VALLEY | 1941 |** Time hasn't been kind to John Ford's version of the Richard Llewellyn novel, but this leisurely, romantic portrait of a Welsh mining family enduring hard times is still very engrossing. Roddy McDowall is terrific as the narrator, remembering his happy life in the village before labor troubles arose. With Maureen O'Hara, Walter Pidgeon, and the wonderful Donald Crisp. | b&w | 118m | HFA: Sun

⊕⊕⊕⊕ **THE HURT LOCKER | 2009 |** Kathryn Bigelow's films have ranged from *Near Dark* (1987) to near-disaster, but here, for the first time, she forges her mastery of detail, composition, pacing, psychological insight, and perverse beauty into a masterpiece that just snagged the Best Picture Oscar — and, for Bigelow, the first ever Best Director Oscar to go to a woman. It begins with a bang — maybe the most beautiful explosion in film history, the detonation of an IED (improvised explosive device) in the streets of Baghdad in 2004 at the height of the insurgency. That takes us to the members of the Explosive Ordinance Disposal (EOD) units, and Sergeant William James (Jeremy Renner in a career-making performance), who seems utterly reassuring in his competence and totally unreliable in his recklessness. As detailed in the script by Mark Boal, who served as an embedded journalist with one such unit, the defusing process unfolds with excruciating authenticity, and together with the bluntly fatalistic dialogue, these sequences pulse with an almost fetishistic fascination as well as with gut-wrenching suspense. *The Hurt Locker* is the first genuine work of art to emerge from the Iraq debacle. | 130m | Fresh Pond + Embassy

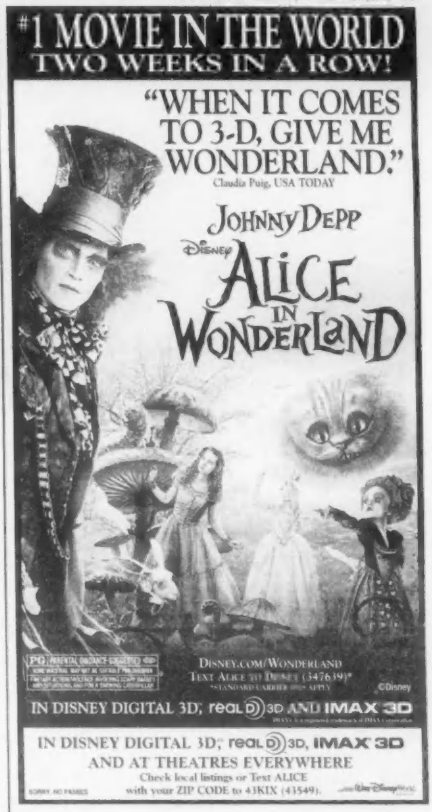
I

⊕⊕ **IT'S COMPLICATED | 2009 |** That could also describe your feelings about Nancy Meyer's predictable and overlong boomer-bait rom-com. Meryl Streep deserves her Golden Globe nod for this one: she takes Meyer's slight script and turns in a glowing performance that's bold, sexy, and ebulliently eye-catching. By sheer force of personality, Alec Baldwin — as the remarried ex-husband with whom she has an affair — is also good for laughs, spending half the movie with his substantial torso unshirted. Those two have, what they call in the biz, "chemistry." But Steve Martin, as another trepidatious beau, plays a weirdly muted sad sack. (Whatever happened to the wild and crazy guy of yore?) And though it might not bother you that the interior design and home furnishings are fetishized almost as much as the sex, a substantive plot larded with more laughs would likely have made your thoughts less conflicted. | 119m | Arlington Capitol

L

⊕⊕⊕⊕ **THE LAST STATION | 2009 |** Adapting the novel by Jay Parini, Michael Hoffman's magnificent film suggests what the story of Count Leo Tolstoy's final days would look like if Chekhov had told it. The movie is set in 1910, where, on Tolstoy's rural estate, Yasnaya Polyana, the great man (Christopher Plummer) and his wife, Sofia (Helen Mirren), play out the finale of a passionate, embattled marriage. Her arch-enemy is Tolstoy's friend and colleague Vladimir Chertkov (Paul Giamatti), who has turned the author's proletarian Christian teachings, which include celibacy, into a political movement

Continued on p 48



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CAPSULE REVIEWS

Film

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played out on the nearby "Tolstoyan" commune. The figure both adversaries seize on as an ally and spy is the naïve, earnest young Valentin Bulgakov (James McAvoy), whom Chertkov engages as Tolstoy's private secretary and Sofia strives to co-opt as soon as he appears at Yasnaya Polyana. It's impossible to imagine a quartet of actors more splendidly suited to play these roles. And the skillful supporting cast includes Anne-Marie Duff as the Tolstoys' daughter Sasha, who has bought Chertkov's bill of goods, Kerry Condon as Masha, the sexually forthright young communal who wins Valentin's heart and converts him to true "Tolstoyism," and John Sessions as Dr. Makovitsky, who both attends the count and, a devoted disciple, writes down everything he says, to the countess's eternal annoyance. | 112m | Boston Common [tentative] + Coolidge Corner + West Newton + Arlington Capitol

M

A MATTER OF SIZE | 2009 | Brett Michel's review is on page 23. | Hebrew + Japanese | 90m | West Newton

MOTHER [MADEO] | 2009 | Peter Keough's review is on page 23. | Korean | 129m | Kendall Square

MY NAME IS KHAN | 2010 | This (based in fact?) film from Karan Johar is about an Asperger's-afflicted Muslim (Indian heartthrob Shahrukh Khan) from Mumbai who marries a single mother in San Francisco (the equally popular Kajol) and then is detained after 9/11 but goes on to overcome prejudice and meet President Obama (Christopher B. Duncan). | Hindi + English | Fresh Pond

⊕⊕⊖ **MY SON, MY SON, WHAT HAVE YE DONE? | 2009** | Not so much Werner Herzog's return to his former persnickety, off-the-wall, idiosyncratic feature-film-making self as a reprise of his greatest hits, the overloaded *My Son, My Son* staggers and sometimes comes to a complete halt. Or maybe that's the point: from time to time, the characters simply freeze in place. Is this an allusion to the deadpan weirdness of the producer, David Lynch? Or is it a reminder, along with the dwarf cameo, that Lynch was in fact influenced by Herzog's 1970 film *Even Dwarfs Started Small*? Such musings crop up when the narrative — which is based on the true story of an actor who took his role as Orestes home with him and killed his mother — runs a little dry. Willem Dafoe plays a detective who chats with the crazy guy's wife (Chloë Sevigny) and drama teacher (Udo Kier!) while they wait out a hostage crisis. The film can be funny and even epiphanic, but when Brad Dourif and an ostrich doesn't get a laugh, you're trying too hard. | 91m | MFA: Fri-Sat + Thurs

N

NEIL YOUNG TRUNK SHOW | 2009 | Brett Michel's review is on page 23. | 82m | Kendall Square

⊕⊕⊕ **NIGHTMARE ALLEY | 1947** | William Lindsay Gresham's 1946 novel is the tale of ambitious heel Stan Carlisle, who goes from carnival down-and-out status to show-business glory as a mind-reading "mentalist" and then to alcoholic degradation as a sideshow freak. Edmund Goulding's movie version has been tidied a bit with some uncomfortable Hollywood redemption, but Tyrone Power in a too-tight undershirt is a dandy Stan, a plump Joan Blondell and a dyed-blond Mike Mazurski are swell carny types, and the little-known starlet Coleen Gray is scrumptious as Stan's oft-suffering girlfriend. | b&w | 110m | Brattle: Fri

NONE SHALL ESCAPE | 1944 | Hungarian émigré director André de Toth first gives us the fictional Wilhelm Grimm (Alexander Knox) as a Nazi war criminal and then flashes back to the end of World War I to trace his conversion from ordinary German into Nazi party leader. It's a far cry from the uplifting patriotism of *To Have and Have Not*, particularly when it reveals that the US in 1943, when this film was made, was not ignorant of what was happening to Jews in Germany. | b&w | 85m | HFA: Mon

O

⊕ **OUR FAMILY WEDDING | 2010** | Black men are incredible athletes and have large penises. Mexican-Americans drive lowriders and have at least one incarcerated relative. If these sentiments tickle your fancy, you'll adore Rick Famuyiwa's film, as it milks the unfunny from any and all stereotypes ever tied to the two ethnicities. Mock high jinks ensue when an interracial couple (America Ferrera and Lance Gross) travel home to inform their families of their engagement. Carlos Mencia and Forest Whitaker play the respective fathers, who — after a slur-laden first encounter — are dead-set on preventing the marriage. In a post-Obama world, you might assume the Latino grandmother would be more open to Ferrera's integrated love life — and you'd be wrong. Likewise, if you were expecting redemption from Whitaker's comedic turn as a single father wading through his own demoralizing love life, you won't find it in the climax, where he's dry-fucked by a goat. Yikes. | 90m | Boston Common + Fenway + Fresh Pond + suburbs

P

PANDORA'S BOX [PANDORA'NIN KUTUSU] | 2009 | Peter Keough's review of the Boston Turkish Film Festival is on page 22. | Turkish | 112m | MFA: Thurs

⊕⊕⊖ **PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF | 2010** | That must've been one rockin' party the gods of Ancient Greece had with the hotties of America back in the early '90s, since they left a string of demigods with absentee-daddy issues behind. Poseidon (Kevin McKidd) has full command over water, but he couldn't keep his trident in his pants when he met Sally Jackson (Catherine Keener), and the result was Percy Jackson (talented Logan Lerman), a 17-year-old dyslexic (why does every word look Greek to him?) who feels more at home in a swimming pool (hmm . . .) than in the apartment he shares with his mom and his stepdad (Joe Pantoliano). His true heritage and powers revealed, Percy joins half-goat pal Grover (Brandon T. Jackson) and daughter-of-Athena Annabeth (Alexandra Daddario) on a mildly diverting mission to Hades — the gate of which director Chris Columbus locates in Hollywood, guaranteeing strong Midwestern box office. | 119m | Boston Common [tentative] + Fresh Pond + Chestnut Hill + suburbs

⊕⊖ **THE PILLOW BOOK | 1997** | Peter Greenaway rehashes the same obsessions he explored more compellingly in *The Belly of an Architect* and *A Zed and Two Noughts*, embellishing them with some fancy computer technology and frequent glimpses of up-and-coming star Ewan McGregor's genitalia. Nagiko (Yoshi Oida), a beautiful young Japanese woman, has this thing about calligraphy; as a child her father (Ken Ogata) would celebrate her birthday by writing on her face. She also is preoccupied by *The Pillow Book*, a novel about the refinements and intrigues of court life written a thousand years before by the courtesan Sei Shonagon. Combining the two fetishes, she writes her own novels on the bodies of her lovers. One of these, snooty translator Jerome (McGregor), agrees to help her in a vengeance scheme against her father's publisher, who used to seal his deals with her father by sodomizing him. For his troubles, Jerome ends up much like the last course in *The Cook, the Thief, His Wife & Her Lover*. Purportedly a look at the interconnection of texts and sex, *The Pillow Book* instead demonstrates a distaste for lust. | Cantonese + English + Japanese + Mandarin | b&w + color | 120m | HFA: Tues-Wed

⊕⊕⊕ **THE PRINCESS AND THE FROG | 2009** | Fans of traditional animation will be relieved to learn that 2004's *Home on the Range* was not the final nail in Disney's 2-D toon coffin. In this visually sumptuous New Orleans–based take on the Frog Prince tale, Tiana (*Dreamgirls*' Anika Noni Rose), a waitress hell-bent on opening her own restaurant, and loafing playboy Prince Naveen (Bruno Campos) flit through murky bayous, voodoo parlors, and Bourbon Street as they seek to break the juju hex that's turned the pair of them into talking amphibians. The soundtrack doesn't offer the sheer earworm power of previous Disney hits, but the musical numbers do bump along engagingly from jazz to gospel to zydeco (special props to the nightmarish occult freakout "Friends on the Other Side"). Compared with, say, *The Little Mermaid*, this film boasts a fairly positive message — squint and you'll find something about balancing your career and your social life. Still, it's a pity that saintly Tiana, the first black princess to enter the Disney pantheon, gets so little opportunity to flaunt her spark. | 97m | West Newton [Sat-Sun]

⊕⊕⊕⊕ **A PROPHET [UN PROPHÈTE] | 2009** | The title seer of French filmmaker Jacques Audiard's harrowing Cannes 2009 Grand Prix winner is Malik El Djebena (a revelatory Tahar Rahim), a 19-year-old processed into prison for some unspecified crime. He's illiterate, parentless, Arab but without faith — a blank slate. Then he's offered a kill-or-be-killed deal he can't refuse by César (a chilling Niels Arestrup), reigning don of the joint's cadre of Corsican Mafiosi. El Djebena's response is horrible and fascinating, and it ends in a kind of blood sacrifice. But the Corsicans underestimate him — unnoticed, he takes in everything, and like Yojimbo, but with more sycophancy than swagger, he learns to play contending sides against each other and come out a winner. Audiard shoots and edits with a jittery hand-held *cinéma-vérité*, and El Djebena arouses shocked empathy. In this film, it does profit a man to gain the whole world — by so doing, he finds his soul. | French + Arabic + Corsican | 149m | Kendall Square + West Newton

R

⊕⊕⊕⊕ **RAN | 1985** | Akira Kurosawa's gloss on *King Lear* recasts the British king as the merciless, blood-thirsty patriarch Hidetora (Tatsuya Nakadai), defeated by age and his own follies. There's a terrible purity about the conception of this movie, a tough, unyielding humanism: Kurosawa, who made Ran at 75, seems to be saying that if we're going to feel compassion for Hidetora, it will have to be because he's old and weak and helpless, not because he's earned it. And if we respond to the movie, we do because it's brilliant and not because it's likable. Kurosawa doesn't give us the sweeping, exciting battles he's famous for; the panoramas aren't magnificent; he doesn't edit for comic irony or surprise. In fact, the first hour is so measured he hardly seems to be editing at all. Likable or not, though, it's masterful. With Mieko Harada in a bracingly witty performance as Lady Kaede, Hidetora's daughter-in-law, who's part Edmund, part Cornwall, and solidly in the tradition of Machiko Kyō's Lady Macbeth in *Throne of Blood*. | Japanese | 160m | Coolidge Corner

⊕ **REMEMBER ME | 2010** | Director Allen Coulter bites off more than he can chew in a rote romantic drama that finds *Twilight*'s Robert Pattinson trading his fangs for James Dean's cool. As Tyler Hawkins, he nails the pretty-boy aura sure to please female fans, but he scotches the finer details, like smoking a cigarette in a convincing way. Worse, he exhibits little chemistry with *Lost*'s Emilie de Ravin, who plays Ally Craig, daughter of the New York cop (Chris Cooper) who arrests Tyler just days before the couple's first dinner date, at which Ally announces: "I prefer my dessert first. I just don't see the point in waiting." Had Coulter dished up *Remember Me*'s dessert at the outset, revealing the pseudo-poignant, jaw-dropping twist (which helps explain the unwise participation of veterans Cooper, Pierce Brosnan, and Lena Olin), he'd have enabled viewers to skip a distasteful meal that Pattinson's partisans might mistake for profundity. | 113m | Boston Common + Fenway + Fresh Pond + suburbs

REPO MEN | 2009 | Tom Meek's review is on page 23. | 111m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕ **THE ROCKY HORROR PICTURE SHOW | 1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

RUNAWAY | 2001 | This Kim Longinotto documentary is about young runaways who wind up at a women's shelter in Tehran. | 87m | MFA: Sun

S

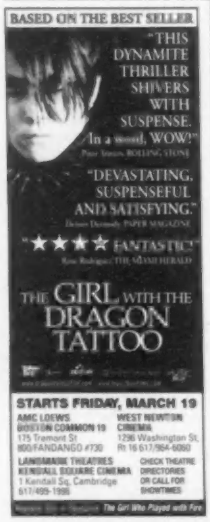
THE SECRET OF KELLS | 2009 | Jeffrey Gantz's review is on page 23. | 75m | Kendall Square

⊕⊕⊖ **SHE'S OUT OF MY LEAGUE | 2010** | Can TSA employees really be as bad at screening travelers as the ones in Jim Field Smith's comedy? I mean, they assign Alice Eve's Molly a 10 when it's clear she's a 9 at best. (They don't even notice her poorly concealed British accent.) Truth is, Eve is too down-to-earth for the kind of bimbo stereotype that gets a number — and that's to the film's benefit. Likewise, Jay Baruchel, a stand-out in *Knocked Up* and *Tropic Thunder*, has the charm to navigate his role as Kirk — a 5 — past the implausibility of his high-school-graduate security guard's getting a gorgeous event planner/lawyer out of her underwear (that is, he would have if she'd been wearing any). The hackneyed conceit of the dork who dreams big earns a zero for originality, but the cast — which includes Mike Vogel, T.J Miller, and Krysten Ritter as friends of the mismatched couple — is close to an 8. | 104m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + suburbs

⊕⊕⊕⊖ **SHOOT THE PIANO PLAYER [TIREZ SUR LE PIANISTE] | 1960** | François Truffaut took David Goodis's New Jersey–set thriller *Down There* and transported it to the bowels of Paris, where a Bogart-charismatic Charles Aznavour is a forlorn concert pianist hiding out as an obscure keyboardist in a tavern. He smokes, scowls, hardly talks, though he's wonderfully existential anyway, cool as hell, and along comes a new girl (Marie Dubois) who gives him a second chance on life. Or is it? Soon he's hounded by cheap gangsters who are no less dangerous for all their comic bumbling. Hiding out from one tragedy, Aznavour heads fatefully for another in the snowy French countryside. Truffaut's noir classic is dazzling and humane and visually exciting, a prime example of why the French New Wave at the beginning of the 1960s captivated the world. | French | b&w | 85m | MFA: Fri

⊕⊕⊖ **SHUTTER ISLAND | 2010** | Dennis Lehane's *Shutter Island* is a 336-page throat-grabbing mystery thriller; Martin Scorsese's adaptation just might keep you awake for 138 minutes. It's 1954, and federal marshal Teddy Daniels (Leonardo DiCaprio) his new partner, Chuck Aule (Mark Ruffalo), are taking the ferry across Boston Harbor Daniels to visit Shutter Island's Ashecliffe Hospital for the Criminally Insane in order to investigate the disappearance of

MISSION IMPOSSIBLE II Jude Law and Forest Whitaker look for paid-up organs in *Repo Men*.



one of the patients, Rachel Solando (Emily Mortimer), who was incarcerated for drowning her three children. There they encounter resistance from the place's head shrink, Dr. Crawley (Ben Kingsley), who restricts their access to needed information and otherwise acts suspiciously uptight. For a while, it's fun to go through the motions of pulp suspense and lurid melodrama, but DiCaprio is more of a noodle than a noir antihero. And though Scorsese amps up the gothic imagery of rocky cliffs, Civil War architecture, sullen gun-toting guards muttering about a storm coming, and a toothless grinning madwoman, you know it's his self-conscious fabrication — which tends to defuse the terror and, ultimately, unravel Lehane's tautly diabolical plotting into implausible inconsequentiality. | 138m | Boston Common + Fenway + Fresh Pond + Somerville Theatre + Chestnut Hill + Embassy + suburbs

⊕⊕⊕ **A SINGLE MAN | 2009** | Adapting Christopher Isherwood's novel about a middle-aged homosexual grieving for a lost lover, director Tom Ford ups the ante by introducing an element not in the original — a vintage Webley revolver. His Professor George Falconer (Colin Firth, in his best performance to date), a buttoned-up British import, isn't just sad, he's suicidal, and the story takes on an extra edge when it becomes clear that it might be the last 24 hours of a person's life. Those hours include torturous flashbacks to his lost, beloved Jim (Matthew Goode), a response to his lecture from a comely student (Nicholas Hoult), and an invitation from his bibulous, blowzy friend Charlotte (Julianne Moore). For a first-time director, Ford shows masterful restraint with a loaded subject. The focus is on the tormented beauty of Firth's face and his brave but faltering voice, perhaps his last companion in his descent into darkness. | 99m | West Newton + Arlington Capitol

⊕⊕⊕⊕ **STAGECOACH | 1939** | John Ford made this hugely satisfying soap-opera Western, whose cast of characters includes a whore with a heart of gold (Claire Trevor), a sheltered Army bride and mother-to-be (Louise Platt), an amiable outlaw (John Wayne), a drunken doctor (Thomas Mitchell), and a gentleman gambler (John Carradine). The set-up is a little schematic, with Wayne's Ringo a prisoner on a stagecoach that's trying to get through Indian country, and the story is mostly about how it's Ringo who sees that the whore is just as worthy of respect as the wife. In the tradition of Ford's tongue-tied heroes, Ringo just barely stammers out his proposal to Trevor's Dallas (without benefit of the word "love" or "marriage"); and their "escape" at the end (the law looks the other way) reflects an optimism that Ford would be hard-pressed to hang on to through the rest of his career. | b&w | 96m | HFA: Fri

STRAY DOG [NORA INU] | 1949 | In one of his first films for Akira Kurosawa, Toshirô Mifune plays a rookie homicide detective who gets his pocket picked on a bus. Worse yet: his gun was in his pocket. But things start looking up when he teams with an older cop (Takashi Shimura) to track down the firearm and the culprit. | Japanese | b&w | 122m | Brattle: Wed-Thurs

⊕⊕⊕⊕ **THE SUN SHINES BRIGHT | 1953** | John Ford shot this enjoyable Kentucky melodrama as both a remake of and a sequel to his 1934 *Judge Priest*, with Charles Winninger replacing Will Rogers as Judge William Pittman Priest and the time frame moved forward from 1890 to 1905 but Stepin Fetchit not a whit changed. Our hero is still defending the Old Southern way of life, and it's no surprise that he and his fellow Confederate war veterans have more in common with the town's Union veterans — gentlemen all who served their countries — than they do with the stuffed-shirt carpetbaggers and teetotalers who are moving in. Ford here improves on *Judge Priest*'s climactic "Dixie" parade with a moving silent funeral procession, and the concluding shot — in which the judge disappears inside his house, with just the company of the bottle, while young lovers Arleen Whelan and John Russell look on from the front gate — presages in reverse the famous concluding shot of *The Searchers* three years later. | b&w | 90m | HFA: Sat

T

TARZAN FINDS A SON | 1939 | When a plane crashes in the jungle and the couple it was carrying are killed, Tarzan (Johnny Weissmuller) and Jane (Maureen O'Sullivan) find themselves the proud parents of Boy (Johnny Sheffield). (No explanation as to why they still have no children of their own, or why Jane couldn't come up with a better name.) That plays out for a few years, but then people come after Boy because he's the heir to a lot of money. Richard Thorpe, who directed *Tarzan Escapes*, is back for this one. | b&w | 82m | South Boston Branch Library: Tues

THEATRE GIRLS + PRIDE OF PLACE | 1978/1976 | The first of these two Kim Longinotto student documentaries was made with Claire Pollak, and it was shot in what at the time was London's only hostel for elderly and destitute women, a place where Longinotto and Pollak themselves lived during the filming. She made the second, with Dorothea Gazidis, while still a student at England's National School of Television and Film. The subject is the girls' boarding school in an old castle in Buckinghamshire that she attended as a teenager — a school that closed down the year after the film was released. | 56m/60m | MFA: Sun

3 GODFATHERS | 1948 | This "three men (magi?) and a baby (Jesus?)" tale from John Ford stars John Wayne, Pedro Armendáriz, and Harry Carey Jr. as bank robbers on the run from Welcome, Arizona, who come across a dying woman (Mildred Natwick) in the desert — a woman who has just given birth. She makes them promise to take care of the baby, and they do, come Hell or Ward Bond (Welcome's marshal). With "Bringing In the Sheaves" and, of course, "Shall We Gather at the River." | 106m | HFA: Fri

⊕ **TOOTH FAIRY | 2010** | Dwayne "The Rock" Johnson dons a pink tutu and wings as Derek, a hockey player who's earned the nickname "The Tooth Fairy" for this knack for knocking out opposing players' bicuspids on the ice — behavior that's depicted as both violent and bloodless, the norm in kids' movies. Despite the comic potential of putting the former wrestler in such attire, this film from Michael Lembeck (*The Santa Clause 2* and *3*) is mostly laugh-free and, uh, toothless. Having been issued a summons from the Department of Dissemination of Disbelief, Derek is sentenced by the Head Fairy (Julie Andrews, alas) to become a real Tooth Fairy after telling the young daughter (Destiny Whitlock) of his girlfriend (Ashley Judd) that the dollar-delivering pixies don't exist — a statement that further cripples a fantasy-land department already low on funding. Which brings us to the real question here: doesn't giving cash to every kid who loses a tooth seem like a broken business model? | 101m | Fresh Pond

U

⊕⊕⊕⊖ **THE UNKNOWN | 1927** | This typically crazy Tod Browning (*Dracula*, *Freaks*) effort is from back when the late Joan Crawford was a scorchin' young babe, 1927, the year of the other Babe's 60 home runs. She's Estrellita, an equestrienne Gypsy girl with a totally unexplained aversion to male hands. (Sigmund, where are you?) The more the hunky hero, Malabar (Norman Kerry), a big-nosed Douglas Fairbanks chap, tries to paw her, the more she's turned off. But Lon Chaney's Alonzo the Armless Wonder couldn't be happier: he might score with Estrellita precisely because he's incapacitated and has to light cigarettes with his talented toes. Or he is really so crippled? Just who is the mysterious two-thumbed strangler who squeezes the life out of Estrellita's circus-owner dad? And *does* Alonzo stand a chance with her or, for that matter, any vaguely normal female? With live accompaniment and an original score by Cirkestra. | b&w | 64m | Brattle: Sat

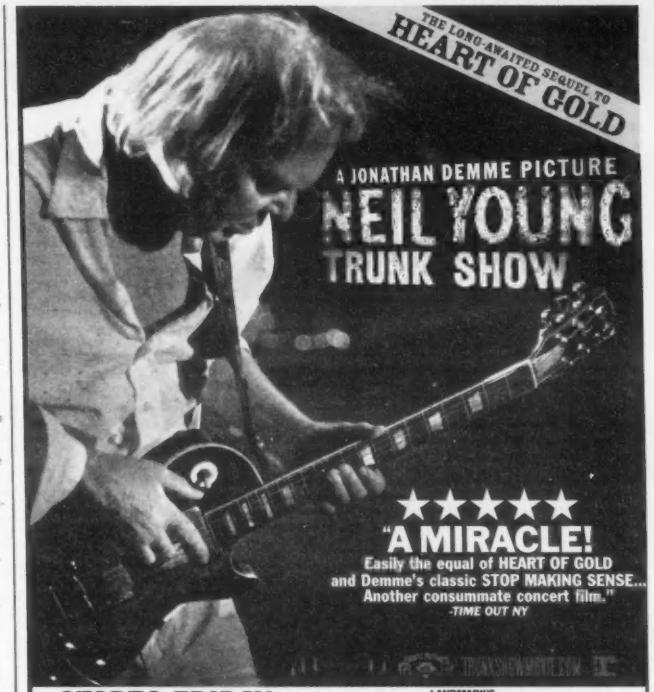
⊕⊕⊖ **UP IN THE AIR | 2009** | No director pulls off the bait-and-switch as craftily as Jason Reitman (*Thank You for Smoking* and *Juno*). He gets you thinking that you're watching a hip, caustic comedy subverting the status quo, but by the end, he's vindicated all the platitudes he seemed to scorn. In his adaptation of Walter Kirn's brittle, sardonic novel *Up in the Air*, he converts an appealing antihero with a disturbingly cogent philosophy of alienation into an apologist for family values. But getting to that point is almost worth the letdown. Ryan Bingham (George Clooney) works for a company that fires people, and he loves the rootlessness of perpetually flying. Will fellow frequent flyer Alex (Vera Farmiga) bring him down to earth? Or Natalie (Anna Kendrick), an upstart, Girl Scouty woman with the bright idea of modernizing terminations by conducting them off-site via video? You won't be in suspense once Bingham has to attend the wedding of his estranged sister, Julie (Melanie Lynskey), to a Cumpish yokel (Danny McBride). After entertaining us so well with his charismatic nihilism, this anti-hero deserves better. | 104m | Kendall Square

V

⊖ **VALENTINE'S DAY | 2010** | Even if you don't hate Valentine's Day, you could well hate this movie by that purveyor of grotesque sentiment and smarmy comedy, Garry Marshall. Why? Because it's full of characters who say things like "I hate Valentine's Day," and right away you know they're going to learn a lesson. Like the go-getter sportscaster (Jamie Foxx) and the lonely workaholic agent (Jessica Biel). Do you think they'll find each other? Who knows — love's a mystery. But these folks don't all hate Valentine's Day — they just don't understand it. Like Ashton Kutcher's florist (how apt!), who's engaged to a career woman, and his best friend (Jennifer Garner), who's smitten with a heart doctor (the irony!). Could they be looking for love in the wrong places? Didn't any of them see *He's Just Not That into You*? If you love somebody, one lesson goes, you love every part of that person, not just the parts you like. But you may not like any part of *Valentine's Day*. | 125m | Boston Common [tentative] + suburbs

Y

⊕⊕ **THE YELLOW HANDKERCHIEF | 2008** | Like Tony Orlando & Dawn's 1973 #1 single, "Tie a Yellow Ribbon 'Round the Old Oak Tree," Udayan Prasad's Southern-fried sudser descends from a 1971 column Pete Hamill penned for the *New York Post*. (Even Yôji Yamada broke from directing 48 *Tora-san* movies to film a version of Hamill's story that swept Japan's inaugural Academy Awards in '78.) Prasad's take on the well-traveled folk tale (it didn't originate with Hamill — he was just smart enough to put it down on paper) won't win any Oscars, even if William Hurt (and his killer ex-con 'stache) does accolade-worthy brooding as Brett Hanson, setting up flashback scenes with the equally fine Maria Bello's May, the wife he left behind for a six-year jail sentence. Too bad he's imprisoned in a road movie with the less artfully sullen Kristen Stewart (*Twilight*) and the eccentric Eddie Redmayne, who was recently seen getting pushed out of a plane in *The Good Shepherd*. Would it have killed Hurt to push Redmayne from this film's car? | 96m | West Newton



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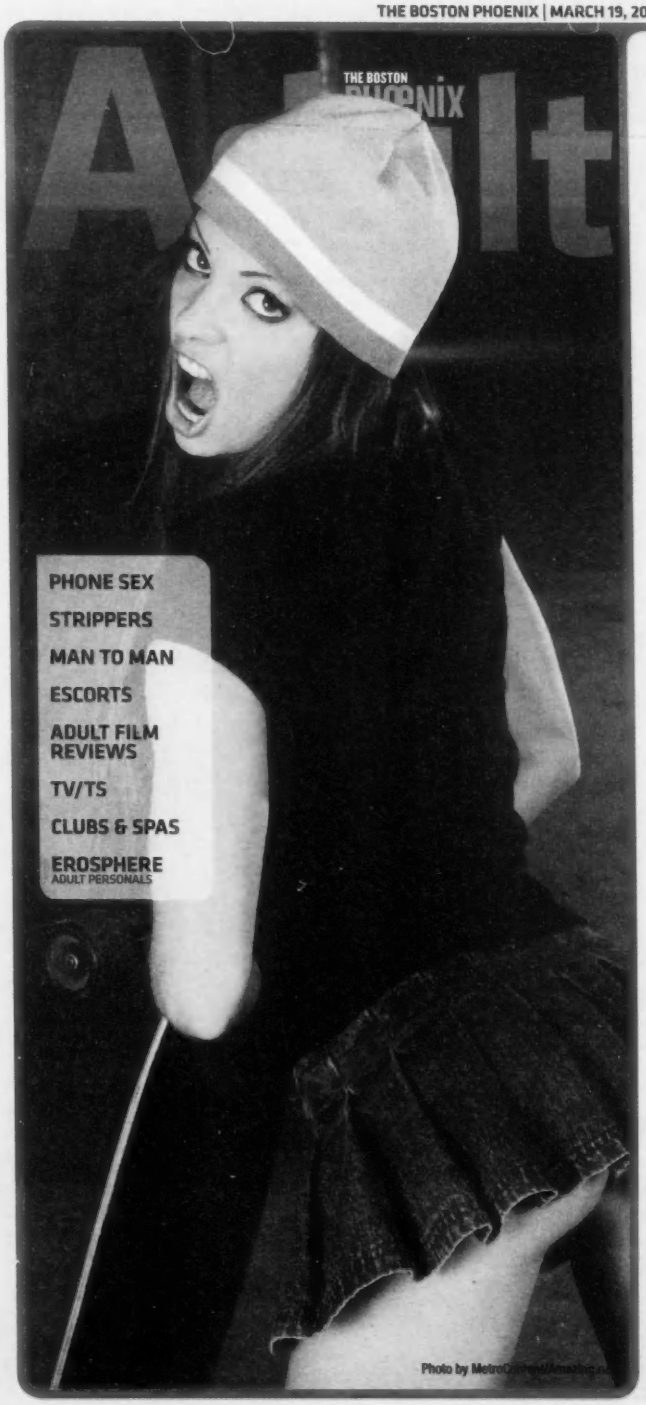

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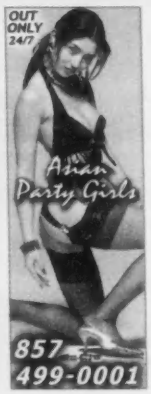

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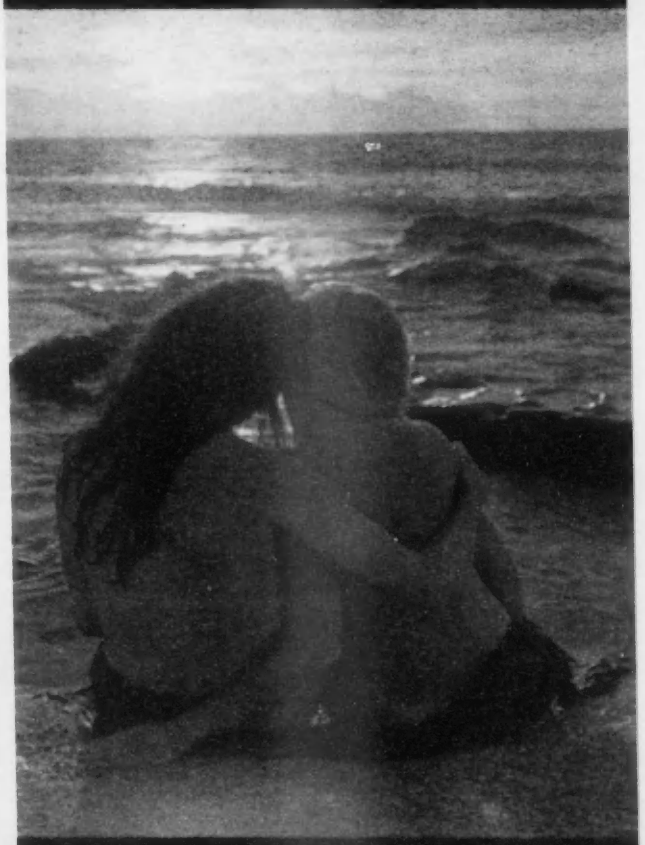

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BORED WITH SHORT MEN
Sexy, buxom, brunette SWF, 44, 5'2", bored with short men, seeks tall/very tall, horny WM, 21-45, who is willing to give petite girl a try. I'm very horny and eager to please. I'm very oral. ☎1552

ORAL
Attractive, sexy SWF, 38, 5'5", brunette, nice body, 36C seeks SWM, 33+ for reciprocal oral fun, possible LTR. Enjoys exhibitionism. Must be N/S & D/D free. ☎3814

ASIAN FEMALE WANTED
Married couple in our 40s, seeking woman for ongoing, discreet fun. We give good massages and oral pleasures. Please be safe and D/D-free, for friendship and ongoing pleasures. He's straight, 6', 230lbs. She's bi and 5'2", size 18. ☎3872

MEN SEEKING WOMEN

DOMINANT LEATHERMAN
WM, 49, 5'11", wears leather head to toe, seeks submissive woman, who craves leather to worship my leather. ☎1958

BACK DOOR MAN
Black male ISO anal angel who needs back door open with 8 inch key. Couples are ok. Race is unimportant. ☎2720

LET'S TALK!
Attached, middle-aged, attractive, fit guy looking for passionate attractive woman who is attached or married. Looking for someone adventurous and open to friends with benefits. Prefer someone north of Boston. ☎3811

ENJOY MORE
Attached, professional male seeking attached female for discreet relationship. Someone who wants to enjoy a passionate physical relationship without guilt or worry. Please respond. ☎3873

CRAVING 50+
I'm a 39-year-old SWM interested in meeting a discreet older woman for fun times. Sensual and erotic is key, aching to play. I'm 5'9", attractive, toned body, and very playful. ☎3817

ISO FOR WOMEN FOR FUN
Looking for women for fun. Good-looking WM, 40, 165lbs, 5'11", long blond hair. Prefer European, Native American women, 18+. ☎3815

MEN SEEKING MEN

SISSY SLUT
SWM seeking older professional gentlemen and/or BBC looking for playmates to play with my toys while dressed in my hot pink stocking and pumps. ☎9726

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COUPLES SEEKING

TASTY TWO FOR YOU
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IMAGINE
You are a single woman who had dinner with this married couple in their 40s. Conversation flowed and laughter followed. Later you found yourself back at their place enjoying a massage by candlelight and soft music. We hope this would the beginning for a LTR. D/D-free. ☎3983

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★PORN REVIEWS

RILEY STEELE: HONEY

Starring: Riley Steele, Allyssa Hall, Nicole Ray, Evan Stone
Director: Celeste
Studio: Digital Playground

One of the things I've been noticing about DP's releases lately is how well they are shot. You almost forget that you're watching a porno when the actors' clothes are on. HD porn can be hit or miss because while on one hand, it looks a lot more "realistic" as far as the lighting goes, but can also reveal more details than you want to see in your pornstars that soft lighting and grainy video has always covered up (ie: boobjob scars). That being said, this is a fun movie that is really a vehicle for DP's newest starlet, Riley Steele. She is featured in 3 of the 5 scenes and it's really her show. She looks great and fucks like a champ and really… what more could you ask for?

THIS AIN'T CHARMED – XXX

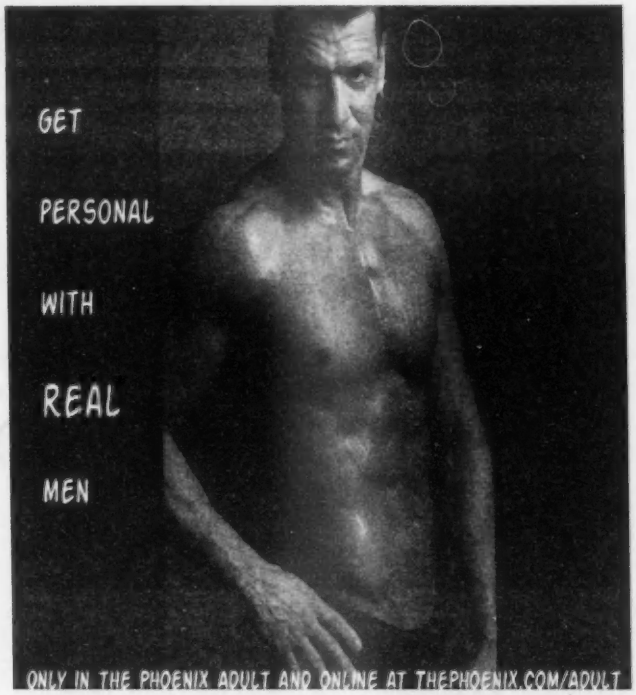
Starring: Angelina Valentine, Sadie West, Chayse Evans, Jenny Hendrix, Marie Luv
Director: Axel Braun
Studio: Hustler Video

Hustler seems to be on a quest to turn everything that's ever been on TV into a porno parody. Frankly, I'm surprised it took this long to get to Charmed, a series that was already spank fodder for millions of high school kids. This version revolves around a story where one of the three sexy witches is captured by demons and the other two have to save her by fucking the bad guys to death! Of course there is tons of sex and a seemingly endless parade of pornstars in this fun romp through X-Rated TV Land. As an added bonus for knuckle-glazing fanboys, Darth Maul co-stars and seems to be able to fuck quite well despite having been cut in two at the end of Phantom Menace.

SNAP

Starring: Nicole Ray, Maria McCray, Carolyn Reese, Harmony, Missy Woods, Nika Noir
Director: Mark Stone
Studio: Wicked Pictures

The latest joint from Wicked, *Snap*, is about an electrical worker who gets shocked in an accident and finds himself with the power to make pornstars appear with a snap of his fingers when ever he tries to jerk off on the job. For some reason, he doesn't stick around to watch or participate, but that doesn't stop the people he conjours up from having tons of fun. Of particular note is an amazing girl-girl scene with Marie McCray and Nicole Ray who don't let being transported to a shady warehouse on top of a forklift stop them from going to town on each other. Eventually our hero finds himself able to zap whole porn sets and spends the rest of the movie just snapping couches and pornstars into existence culminating in his final appearance where he walks into the camera frame and delivers the best line in the movie: "Heeeeey! You know what time it is? Anal!" *Snap*



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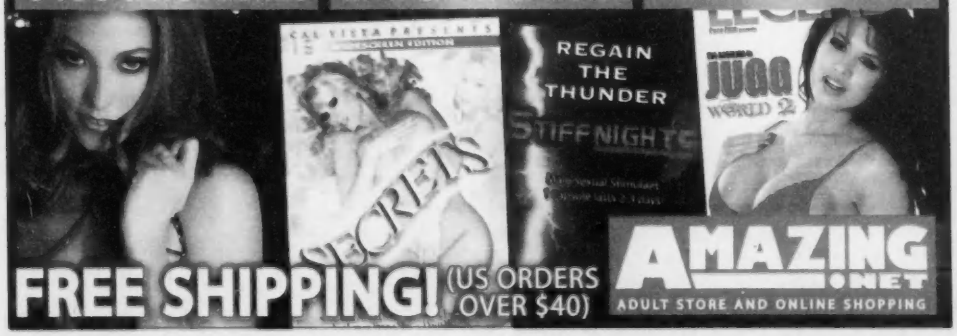

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Middle-aged guy, 5'11", 200lbs, smooth body, in good shape, looking for a guy to get together and pose for each other in sexy underwear, spandex, bodysuits and more. Box 77081 (xp6/2)
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Enjoys rimming, watersports, kissing. 49, 6'2", 175lbs. Seeking similar. Box 69451 (xp5/3)
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Looking for a young guy, well-hung, to play with in the South Shore area. Box 43091 (xp5/19)
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Bi, married white guy, 6'1", 190lbs, wants to hook up with a well-hung black guy. Box 57471 (xp5/19)
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Male, 33, 5'8", 168lbs, hiker and weight-trainer, in good shape, seeking older, dominant man, heavyset a plus, with his own place. Box 42261 (xp5/6)
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Male, 36, 6'2", moderately hairy, goatee, 250lbs, 7" cut, versatile, into body contact, s"cking d"ck and getting mine s"cked, and more. Box 42941 (xp5/30)
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GM in the Beverly area looking for a any c"cks who can shoot massive loads. The bigger, the better. I love sperm and can't get enough. Box 51711 (xp5/17)
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Masculine, mature, discreet man, 5'10", stocky build, bottom, Southern NH, looking to travel. Want to hook up with a gay top for a great time. Box 73201 (xp3/26)
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I look like a pretty girl, no BS, have natural, long dark hair, a smooth body. Love to wear daisy duke shorts with a tanktop. You'll get a bone in your pants when you see me. Divorced? Sick and tired of your wife being superficial? I'm the exact opposite, cook, clean, and give great head. Box 39251 (xp6/1)
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21, 5'11", 170lbs, Latino, in great shape, Malden area, tattooed, clean, versatile, looking to have some fun. I'll definitely make it worth your while! Box 44401 (xp3/21)
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CURIOUS MARRIED WM
39, 6'1", 235lbs, jet black hair, handsome, nice ass, no experience, clean, discreet, looking to fulfill some fantasies before I turn 40. Braintree area. Seeking male, 6'+, wit ha private place for me to get naked, receive a body massage, kick back in a chair while getting oral relief. If all goes well maybe you can be the first one to open me from behind? Box 90771 (xp6/2)
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BWM, 50, 5'9", nice brown hair, looking for Bi or curious white males, 30-60, who want to get off on a regular basis. I love watching XXX, getting a hard-on, and worshipping a fat c"ck. Box 45961 (xp5/6)
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Bi, married man looking for other guys in the Downtown Boston area for hot sex. I like to s"ck c"ck and make love. Looking for someone into the same thing. Always hot, always horny. 64561 (xp5/14)
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Male, trim, into giving and receiving blowjobs. I can host. Box 11341 (xp4/14)
LET ME PLEASURE YOU
GWM , 57, 6', 210lbs, short brown hair, 6.5" cut, wants to s"ck your c"ck for as long as you want. Box 90261 (xp5/14)
HOT, SEXY TOP
Male, 5'10", 160lbs, 8" c"ck, looking for bottoms who want to get off and have a good time. Box 40401 (xp4/8)
PROVIDENCE AREA
Married BWM, 5'9", 165lbs, brownish hair, nice bubble butt, tight and horny, submissive, looking to be dominated by whoever is interested. Box 96291 (xp5/15)
SEEKING BRAZILIAN MEN
Bottom guy looking for Brazilian top men for hot encounters. Must be discreet. Married a plus. Box 72161 (xp4/14)
LIKES IT DOWN AND DIRTY
Good-looking Married BWM, 70, 5'10", 180lbs, looking for guys, any age or race, to have a good time in any way. I like it all. Cannot host, but can travel around New Bedford. Box 91931 (xp4/24)

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HOT, HORNY, HAIRY
Big, hard male, full of c"m, and his wild, milky-tittied woman are looking for men for fun times. She wants as many d"cks in her as she can get at one time. Care to help? Box 36922 (xp5/30)
JUST TELL ME WHAT TO DO
Older, clean-cut, nice-looking Boston male, big balls and nice cut c"ck, looking for clean man who loves being pleasured. Box 87792 (xp4/7)
BOTTOM PIG
Love s"cking d"ck, swallowing, and taking it up the ass. Looking for a good time? Box 93842 (xp3/27)
TOP GUYS WANTED
Looking to make plans for weekend fun. I'm 5'9", 170lbs, tight hole. Seeking well-hung, disease-free, clean, open-minded, kinky, aggressive tops. Box 96332 (xp3/19)
SUBMISSIVE GUY
Looking for an older guy, 55-70, 6'+, around 200lbs, who is interested in spanking. Box 95612 (xp6/2)
LOTS OF TOYS
Bi-curious, versatile HM, 45, 5'6", 160lbs, shaved head, goatee, shaved b"ts and ass, 6" uncut, works out often. Would like to meet non-smoking, non-drinking, D/D-free, smooth-bodied, versatile men or bi-couples, shaved b"tts, 7.5" or bigger, 20-35. Box 70572 (xp5/29)
FIT AND TRIM
Married BWM, walks 7 miles a day. Seeking partner for oral, ball-s"cking, nipple play and more. Box 97152 (xp4/2)

FIRST TIME
Male, 5'7", blond hair, not really hairy, seeks similar guy to get together with and have some fun. Box 9577 (xp3/18)
HOT GUY
Very good-looking male, 53, oral top, looking for nice-looking guys to get together. I like getting my fat c"ck sucked. Black men a plus. Box 43071 (xp3/27)
LIKES PLAYING DRESS UP
BWM, 45, 6'1, 195lbs, nice legs, nice butt and c"ck, likes to cross dress and wearing pantyhose, role play, oral and foot play. Prefer to travel, but could host. Box 87931 (xp3/31)
BOTTOM
WM, 50, looking to service man in the Boston area weekday mornings. Totally obedient and likes all kinds of sex. Box 44441 (xp5/27)
SPREAD YOUR LEGS...
...and shove your c"ck into my mouth. Give it to me, I'm worthy! Box 27262 (xp5/24)
WORCESTER AREA
Sincere, nice guy, 55, 5'2", 160lbs, top, would like to hook up with an uninhibited c"m-dump bottom. Let's meet on a regular basis so you can take care of my thick, creamy loads. Box 67232 (xp5/22)
SPANKING OR MORE
Male looking for guys who are into having their ass spanked, possibly more. I'm 5'8", 165lbs, 7" cut. Box 67762 (xp4/23)

AGGRESSIVE TOP
Married WM, 57, looking for bottom guys, all ages and shapes, who love wearing hot underwear, jock straps, nipple work, c"ck rings, fisting, golden showers, having his man-hole stretched. Box 63352 (xp5/7)
PREFER YOUNGER GUYS
Male, 65, 6', 185lbs, looks younger, in search of guys to get together, watch porn, and take it from there. Box 94372 (xp5/26)
VERY AFFECTIONATE
Male, 50s, looking for men with small c"cks who are nice to talk to and just hang out with. Love to hug and kiss. Box 77082 (xp5/23)
HEY GUYS
Discreet male into pantyhose, fishnets and high-heels wanted for good times. I have a 6.5" c"ck waiting for you! Box 95212 (xp3/15)
SEEKING ADVENTURES
Male, 6'3", black/brown, 235lbs, medium buildm 7.5" cut, hot, horny, open-minded, versatile, looking for CDs or males who are open-minded. Box 62612 (xp5/25)
DORCHESTER/SOUTH SHORE AREA
BWM, 60, Boston area, 5'9", 175lbs, blue eyes, brown hair, likes to put on panties and a skirt once in a while and show off his big c"ck. Seeking HM, 30-60. Box 45962 (xp4/28)
SEEKING A NICE CD
Looking for a clean, safe, disease-free she-male for oral sex. Box 92652 (xp3/7)
THE KINKIER, THE BETTER!
BWM, 35, dark/blue, very good-looking, down for anything! More of a bottom than a top. Let's hang out and party! Box 92362 (xp5/20)
GIVING AND RECEIVING
Attractive male, loves oral, seeks thin, well-hung guy. I can host south of Boston. Box 11342 (xp4/14)
NEW BEDFORD AREA
Bi, married, discreet, good-looking guy, 70, 5'10", 180lbs, seeks guys any age and race for good times. Can't host. Love nipple and ass play, s"cking balls, anything safe and sane. Box 91932 (xp4/24)
ASS WORSHIP
Come to my downtown office, lean over my desk, spread your cheeks and let me kiss, lick and probe your beautiful clean, smooth ass, then mount you and bring you to ecstasy. Box 94892 (xp5/28)
PLAYTIME
Male, 55, bottom, likes wearing women's underwear. Want to get it from guys, 40+. Let's get together and play! Box 93832 (xp3/20)
MIDDLE-AGED WM
5'7", 150lbs, clean-shaven, non-smoker, D/D-free, looking to explore some new things. Interested in B&D, having my ass explored, fisted and f"cked. Box 94942 (xp5/14)
CD INTO HOT PHONE SEX
Leave me your number and I'll give you a wake-up call about my wet panties and sexy nylons. Tell me your desires as you get off. You won't be disappointed. Call me! Box 95622 (xp5/28)
WIFE AND I...
...looking for a BIM. She loves to s"ck c"ck, have her p"ssy licked, and get c"m-shots. She's more than willing to allow me to have a little guy on guy fun. Looking for someone we can trust. Box 96002 (xp4/13)
C"CK-S"CKING BOTTOM GUY
Very oral, gives amazing head. Brown/blue, 5'5", 250lbs. I might not look like Brad Pitt, but I make up for it in other ways! Box 36462 (xp3/27)

ISO PROFESSIONAL, SAFE COUPLE
Married WM, 6'3", dark/green, 190lbs, very attractive. Wife is 5'8", 185lbs, blonde/blue. We're looking for a guy and his lady to play with and have fun. We're professional, discreet, fit and fun! No drugs. Box 97132 (xp5/23)
BE MY BOTTOM
Looking for a bottom in Boston area. Friendship into LTR would be nice. Box 83371 (xp5/17)
ALWAYS READY
Cambridge/Brighton/Allston area. 7" cut, shaved balls, all top, always ready, cannot host. Seeking males, 18-50, to party with. Box 61841 (xp4/21)
BOTTOM SEEKING TOPS
BWM, N. Central MA area, seeking local guys to get together for good times. Let's play! Box 93971 (xp4/4)
WEEKDAY FUN
Bottom guy in JP loves to suck and swallow. Looking to hook up during the weekdays.
Box 69451 (xp5/30)
LOVE TO FOOL AROUND
Middle-aged Bi guy, well-endowed, uncut, seeking a male to fool around with. Very oral, seeking similar. Box 11191 (xp5/15)
LOOKING FOR GUYS WHO...
...love to get their d"ck s"cked! I'm 6'1", 180lbs, brown/brown, clean-shaven, smooth body. Boston area. Box 70471 (xp3/13)
DISCREET, MASCULINE
Bi white married guy wants to hook up with a well-hung black guy. Box 57471 (xp5/6)
ISO ORAL FUN
Male, 18, in Beverly, looking for mutual oral with fit men, 18-40. Box 94951 (xp3/30)
LOVE TO PLEASURE & PLEASE
Middle-aged gentleman, 56, 5'7", 170lbs, 7" uncut, seeking other gentleman, over 50 preferred, strictly for oral sex.
Box 92251 (xp3/19)
METRO WEST BOSTON AREA
Looking for bottoms to date, get to know, and possibly have a relationship with. I'm 6'3", 200lbs, short brown/blue-green, clean-shaven, moderately hairy. Box 96921 (xp5/14)
WEEKEND ORAL FUN
BM, 54, looking for males, 45+, who want to get together on the weekends for some oral fun. Box 95441 (xp4/21)
TOP WM, 50
Looking for younger bottom, under 35, who loves to give head. Must come to Taunton area. Box 92341 (xp5/19)
MARRIED BI GUY
WM, 35, married and bi, looking for younger guys, 18-30, who would like to receive oral and hand jobs to completion. Box 96201 (xp4/26)
HOT, SEXY TOP
Looking for a very generous bottom. Leave me a message, let's talk! Box 40481 (xp3/21)
HORNY MARRIED MAN
Want to get a younger guy, college freshman age or so, to come over and show me a great time. I'm nervous, but definitely want to do it! Box 95581 (xp5/17)
HOT FUN
Looking to meet someone, 18-24, who loves getting his c"ck s"cked or a hot 69. If you're smooth, fit, with a nice, cut c"ck, leave me your number. Box 95691 (xp4/16)
JO BUDDY
WM, 50, wants to meet some well-hung guys who want to jack off and shoot their loads. Maybe I'll do it for you!
Box 96141 (xp5/19)

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BEAUTIFUL, EXOTIC
Philippine, native European, 19, 5'5", 130lbs, caramel smooth complexion, long wavy hair, passionate personality, very social, young but mature,seeks male, 25-40, very respectful. ☎322731

INTENSIVE CARE
Heart stopped suddenly after my last romantic fiasco. Need immediate CPR and resuscitation of vital signs. Heart monitoring for disturbed heart beat essential. Me: tall, brunette, 65s. You: tall, caring expert at heart transplant. ☎318596

BLUE-EYED BRUNETTE
SWF, 54, NW pegasoteaste, seeks secure Italian or Greek man, 55-62, who is attractive, likes to travel, has a good sense of humor. ☎321977

AVAILABLE SWEETHEART
slender, pretty SWTF, 49, loves cultural events, movies, dining, playing Scrabble at home, seeking non-smoking, bright, well-built partner who can put be himself. ☎322394

THE REAL DEAL
SWF, 52, 5'8", seeks nice, sincere man, 47-67, N/S, who likes nature walks and beaches, for friendship first. ☎322513

FAITHFUL BEAUTY
Down-to-earth SWF, 48, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beach walking. Seeking laid-back, easy-going SWM, 35-65,non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎321982

BRING THE LOVE
SBF, 19, looking for love in all the wrong places! Looking for a SBM, 18-28, who can show love. ☎322623

HONEST SWEET WOMAN
Caring, sexy SWF, 71, living on the South Shore, 120lbs, 5'2", tired of being alone enjoys walks, beaches, dining and long drives. Seeking happy,loving gentlemen 65-70, to share happiness. Please live near the South Shore, MA area. ☎252517

LET'S DANCE TOGETHER!
SWF, 57, retired, 5'6", 180lbs, brown/red hair, brown eyes, smoker, light drinker, likes dancing, animals. Seeking a wonderful gentleman, 67-69, with great heart and a great sense of humor, for friendship possible LTR. Tyngsboro MA. ☎322618

SEEKING COMPANIONSHIP
SWF, 72, long blonde/ green, classy, sophisticated, well-dressed, enjoys dining, theater, music, dancing, shopping, the arts. Seeking kind,compassionate, thoughtful, successful, well-groomed, well-dressed SWM, 75-80, with good sense of humor. ☎322636

LOVELY, SHAPELY...
DWF, 53, blonde, 5'7", intelligent, responsible, easygoing, without children, enjoys dancing, nature, art, reading, conversation, cooking, animals and travel. Seeking kind, honest, educated SWPM, 49-65, for serious relationship. ☎253651

SEEKING SEXY SWM
SHF in search of a romantic SWM, 18-35, who knows how to have fun! Call me, let's talk! ☎326720

LONELY
SWF, 45, blonde/blue, plus-sized, approx. 250lbs, seeks good man, 40-55, who enjoys cooking, reading, movies, being treated like a king. Serious callsonly. ☎327085

ARE THE 1 FOR ME?
SF, single mother, 40, legally blind but very independent, non-smoker, D/D-free. I enjoy walks along the beach, eating out, swimming, the outdoors and more. Seeking serious monogamous relationship, possibly with SM, 30-45, who likes children and animals. Race unimportant. ☎283780

IF LIFE IS A POEM...
what lines will we write together? SBF, 33, seeks male, 35-45, for sexy verbal sparring, dishing about books and movies, outgoing around town and lemuch laughter as we can generate together. Pure of heart, yet no fool. I seek the same in you. ☎320835

DANCES WITH SNAKES
Exotic blonde, 44, into Wicca, Voodoo and comic books, looking for long-term relationship with SWM 45-60. Must be intelligent, able to cook. ☎322368

BOSTON BABE
Pretty SWF, redhead, green eyes, 55, loves indie movies, fine dining, ballet, opera, travel to exotic places, hiking, skiing, golf, and working out.Seeking smart, witty, gentleman, 49-70, for companionship/possible relationship. Boston area. ☎322744

RUNS WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man with intellectual interests. Mensch a plus. ☎322674

MIDLIFE MADNESS
Professional SWF, 55, seeks SWM, 50-62, for fun, companionship, possible long-term relationship. Enjoys cooking, walking, bicycling, movies, dancing,and meet the either 25-miles of Portland. ☎245389

DO YOU EXIST?
If you are honest, kind, caring and compassionate as I am, then leave me a message. WF, 5'3", 200lbs, reddish-brown/brown, who wants a genuine gentleman. ☎322638

JILL OF ALL TRADES
SWF, 5'3", blonde/hazel, likes a wide variety of music, travel, movies, dancing, dining out and more. Looking for a gentleman for friendship first. ☎321104

STARTING OVER!
52-year-old, 5'5", black female, attractive, full-figured, passionate, spontaneous, great sense-of-humor desires a good man. Would like to meet an easygoing, sincere, independent, affectionate gentleman for possible LTR. ☎319661

ARE YOU OUT THERE?
Single woman, 42, seeking a monogamous man who likes fun times together, travel and more! ☎292589

MY LOVELY SELF
I am a nice lady, 23, looking for a nice man. I have a chocolate complexion, I'm loving, caring, easy-to-talk, understanding and supportive. ☎279760

MED STUDENT
Seeking African-American med student for dating and friendship. Single African-American female, 28, outgoing graduate student, into the arts, endeavitoors, would like to meet similar male. ☎271846

JUST CALL ME!
SBF, 22, 5'9", 150lbs, brown hair and eyes, no kids, casual drinker, light smoker, looking for a single man, good spirit and health, for dating,possible relationship. ☎326304

CUTE EXUTIC GIRL
I'm a cute, fun, smart single gal who is looking for a man with the same qualities. Let's meet and see if we hit it off! ☎327783

HOW ABOUT A BIX GAME?
SWF, 40, 5'8", two wonderful children, looking for a nice guy, 38-48, who likes to go out and have fun. I love camping, fishing, sports, the Red Sox. ☎314789

ATTRACTIVE BRUNETTE
SWF, 65, 5'2", slender, no children, outgoing, caring, warm, romantic, enjoys dancing, walking, traveling and movies. Seeking a SWM, 66-77,trustworthy, attractive, honest, for a long-lasting relationship. Medford, MA area. ☎201913

MUSICALOGIST SEEKS LTR
SWF, 41, 5'7", 160lbs, N/S, enjoys book clubs, live theater, movies, concerts, museums, dining out, long conversations. Seeking SWM, 41-55, N/S,intellectual, kind, honest, for LTR. ☎324798

CONCORD (NH) CUTIE
Very pretty DWF, young-looking 72, 5'7", average weight, N/S, long blonde/blue, great personality, can relocate for love, seeks SM, 70-75, N/S,5'8"-6'2", for LTR. Slight handicap ok. ☎290178

SENSUOUS AND SEXY
A fun, quality, attractive and intelligent SWPF, 53, enjoys the sleeping out on the scene and romantic times. I get involved with theater, travel,dining and all outdoor activities. NS, no children at home, seeks the same. Fairhaven, MA. ☎319582

BEAUTIFUL BLONDE
Sincere, intelligent, sensitive, and very caring. Interests include people, music, philosophy, cooking, looking for a gentleman, 55-70, with qualities. You won't be disappointed. Thank you. ☎287812

WANT TO TAKE A CHANCE?
WF, 66, looks younger, auburn hair, medium build, likes reading, dining out, going to movies, dancing, sports, the seashore and more. Would like toment an easygoing, nice guy who likes the same, for companionship that may lead to more. ☎308919

SIMILAR INTERESTS?
Educated SWF, 42, with intuitive personality, loves dancing, dining, long walks on the beach, warm nights. Seeking similar SWM, 29-75. ☎315639

LOVING
Blonde SWF, early 60s, slim, 5'5", outgoing, looking for a loving, honest, outgoing man, 59-75, who enjoys dining, dancing, travel, movies. Northshore area. ☎286334

ADVENTUROUS WOMAN
Seeks adventurous exciting male, 60or over, lovers all sports, dining, dancing, travel and etc. Please call. ☎286767

ISO REAL RELATIONSHIP
SBF, 41, 5'9", light complexion, attractive, N/S, seeks successful, honest SWM, 38-48, for possible relationship. ☎318881

BLUE-EYED
SWF, 44, blonde, 190lbs or so, Sagittarius, loves the ocean, animals, Hulsey, cooking and baking. Looking for WM, 40-60, same interests, forcompanionship. ☎318949

HELLO GUYS!
SWF, 42, outspoken, open-minded, down-to-earth, wild, crazy and fun, looking for SWM, 35-45, south of Boston, for shooting pool, comedy clubs, dancingand more. ☎318376

NO COUCH POTATOES
SBF, 45, average build, likes running and spending time with my daughter. Would like to meet a sincere, active BM, 44-50, who likes to sometimes getup and go. ☎312176

SINGLE MOM
SF, 38, one son, loves sports, looking for SWM, 38-40, N/S, N/D, who is fun, loving and good-looking. Must like children. ☎303818

AWAITING YOUR CALL
SWF, 37, teacher, enjoys sports, baseball, hockey, basketball, football, shopping, movies, travel. Looking for attractive SWM, 35-43, who is honest,trustworthy, has a good sense of humor, likes sports, romance, and can make me laugh ☎324965

R U LOOKING FOR ME?
SWF, 31, petite, attractive, Flamingo/Hollywood, enjoys long walks, the beach, dining out, motorcycle riding and music. Looking for SWM, 48-55, kind,compassionate, good SOH. ☎294465

SEEKING A CARING MAN
WSBF, 74, 5', 160lbs, very active, brunette, brown eyes, likes to go up the casinos, flea markets, dancing, shopping, traveling, dining out, quietnights at home, nature. Seeking active, healthy SWM, 65-77, who's caring, honest, financially secure, widower is ok, for friendship first, having fun together, maybe more. Medway/ Bellingham area. ☎324945

SOUTHSHORE SUSAN
SWF, 69,enjoying, attractive, petite, active. New to MA from OH. Seeking easygoing fella in 60s, N/S, social or non-drinker, to share in life'spleasures such as hiking, biking, snow shooing, slow dancing, movies, or just hanging out. Plus exploring our fine part of the world and beyond. ☎325397

A LOT OF FUN!
SWF, 60, blonde, 5'3", 115lbs, would like to meet a fun, honest, sincere guy who likes movies, dancing, dining, just plain doing nothing together! ☎328513

LET'S MEET
Attractive SWF, 38, with one child, looking for attractive WM, 30-50, ambitious, to go out and have fun, possible relationship. If you have kids (f'sok), I live in New Bedford, MA but I don't mind traveling. ☎310189

SWEET & FUN-LOVING
Italian-American SF, 5'8", 135lbs, long dark brown hair, dark brown eyes, long eyelashes, natural tan, seeks SW/AM, 33-47, who will treat me like a queen! ☎326218

ARTIST
SWF, very attractive artist and teacher, 38, fit, intelligent, caring, movie and music lover, would like to meet a smart, good-looking, fit SWM,35-55, non-smoker, for dating, possible relationship. I reside in Providence, RI and MA locations are fine. ☎312943

HOPE I FIND YOU
DWF, 44, enjoys working out, reading and more. Interested in meeting a man, 39-55, with reasonably compatible interests, active, may or may not have/children and is potentially interested in pursuing a relationship. ☎324968

LONELY IN RHODE ISLAND
SBF, 33, mother of two, 5'5", 124lbs, looking for SWM, 35-50, kids ok, for serious long-term relationship. ☎325456

EBONY SEEKS IVORY
SBF, 46, professional singer, has one child, loves music, going to church, going to movies, sports, football, tennis, dancing, traveling and quietnights at home. Seeking a SWCM, 50-60, non-smoker, with a good personality, honest, kind, similar interests, for possible long-term relationship. ☎325930

ARE YOU READY?
SBF, 52, 150lbs, black hair, career-oriented, professional singer and law school student looking for a SBM, 53-57, who's also career-minded, and singer too, to settle down and have a family. ☎327784

QUEEN SEEKS KING
Irish SWF, 41, petite, black/green, quiet personality, affectionate, seeks SWM, 25-45, British, white-collar male from R.I., for loving, long-term relationship. I love walks in the park, my chinchilla "Dolly", the beach/ocean. I want to have kids with the right guy. ☎117110

TOUCH OF CLASS
DWF, 60s, 5'8", auburn-blonde/ brown, alluring, passionate, cultured, diverse interests. Seeking self-realized, passionate DWM, 55+, 5'10"+, forlong-term relationship. ☎408194

MEN SEEKING WOMEN

GOOD SENSE OF HUMOR
SBM, 38, non-smoker, in search of a female, 25-33, for friendship possibly leading to long-term relationship. I love sports, art, music, movies,dining, travel. ☎315176

LET ME HOLD YOUR HAND
SWM, 60s, stands at 5'9", not fat and not skinny; I weigh 190lbs, salt-pepper hair, moustache, non-smoker. I like to do things like travel, watchmovies, and of course dining out. Hopefully I can take out a special lady like you. 40-65 please. ☎290687

LET'S GET TOGETHER
Greek male, 41, business owner, interested in meeting a Greek American female, 27-40, who has values. ☎315218

LONELY IN ALLSTON
Friendly, fit, helpful, courteous, personable SWM, 43, 5'11", enjoys car trips down the seacoast, days at the beach, nights on the town, travel,outdoors, rollerblading, nightlife, concerts, craft fairs, photography, Nirvana. Seeking similar SF, 33-45. ☎312310

SEEKING DARK & LOVELY
SBM, 51, non-smoker, looking for a Christian woman, 38-55, who is willing to love and needs a fun-loving, honest person in her life. ☎318651

KIND AND GENUINE
Communicative, extroverted, affectionate, also urban, artsy and very funny SWM, 57, considered very good-looking, looks 47. Seeking SWF, 40-55, to berry future best friend. She is kindest to herself and kind to others. ☎112555

JAZZ LOVER
SWM, 55, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45, with similar interests. ☎963454

VERY VERSATILE
SBM, 51, likes travel and sports, dining, theater, concerts, church. Seeking SF, 40-50, to get to know, possible long-term relationship and marriage. ☎318676

ARE YOU THE ONE?
Hanover, Marshfield, Pembroke, Rockland, Norwell, Hingham area. SWM, active, young 68, 130lbs, 5'6", blue eyes, N/S, clean cut, thoughtful, happy,honest, loves dancing, bowling, walking, the beach and just having fun. Seeking SWF, 50-68, with similar interests and qualities. ☎304242

ARE YOU THE ONE?
SWM, 63, 5'11", 205lbs, retired businessman, handsome, distinguished looking, I enjoy scooting around town, dancing, dining, rollerskating, the theoourtry, etc. You should be 35-65, petite, a bit overweight is ok. I have a good SOH, and very affectionate. RI or nearby MA. ☎325621

FUN IN THE SUN
SWM, 20, average build seeks SWF, average build, 18-21, for possible long-term relationship. I like going outdoors, movies, cooking, horse back ridingand some sports. ☎315809

SEE YOUR LUCK CHANGE
SM looking for SF, nice and age unimportant, who is honest, open-minded, romantic, trustworthy, not afraid to talk openly, loves life and looking for friendship, possible long-term relationship. Like various activities and spending time getting to know each other. ☎327031

TAKE A CHANCE
SHM, non-smoker, light drinker, likes going out, shopping, relaxing at home, walks in the park, going to movies and more. Would like to meet a nice HF, 22-25. ☎311927

FINANCIALLY SECURE...
guy seeks younger girlfriend. Serious inquiries only. I'm looking for that woman who feels she is mature enough to date an older man (48), 6'1", 200lbs, who makes a good living and is ready to treat the right woman like gold. I'm in good shape physically and spiritually, avid hiker/walker and strength trainer as well as musician (drums). I'm a business professional but only serious when conducting business! The woman I seek is comfortable being the "younger girlfriend" and spoiled if she pleases. She feels she deserves to feel safe, secure and appreciated. I'm seeking a woman who is ready to have her man take care of her and to keep excitement and passion alive. Remember, serious inquiries only, the only physical requirement is that you be in shape as I am. Note: If you seek Tom Brady looks then don't bother, however. If you want a nice, secure guy, contact me. ☎313527

MEN SEEKING MEN

TALL DARK AND HANDSOME
GWM, 48, 5'9", 270lbs, non-smoker, likes watching sci-fi movies, comedies, exercise, walks, go travelling, good conversationalist. Seeking a GWM, 40-52,who's intelligent, kind, trustworthy, for friendship first maybe more. Warren. ☎326695

LET'S GET TOGETHER!
GWM, 51, 5'10", 235lbs, clean-shaven, friendly, outgoing, good listener, good SOH, romantic, likes movies, sports, dining out, rollerblading, beachwalks. Seeking honest, humorous GM, 45-60, race unimportant, average build, for casual dating. Stoneham area. ☎321112

OLD FASHION ROMANCE
Looking for just that. Attractive, funny GWM, 52, 5'10", 190lbs, visually-impaired with guide dog, seeking GM, 42-52, for fun, romance and maybe life.Right. I love the outdoors, cooking, music, and horticulture. Malden area. ☎286646

LET'S HAVE FUN!
SWM, 39, 5'10", 210lbs, looking for down-to-earth male, 28-60, to get together and have fun. ☎313769

TALL AND HANDSOME
SWM, 61, well-traveled, well-read, looking for BM, any age, to love. Take a chance, I'll make it worth it! ☎314268

YOUNGER SEEKS OLDER
GWM, 59, 5'9", 190lbs, brown/blue, athletic, affectionate, attractive, seeks GWM or BWM, 65+, who lives in the Boston area or Providence areas, who'seasygoing, laid back, lives alone, for possible long-term relationship. ☎438810

LOOKING FOR MATE
GWM, late 40s, in shape and works out, easygoing, indoor/ outdoor person, enjoys movies, sports, and looking for someone to share it with. Central MA. ☎315208

VERY SPONTANEOUS
Outgoing GWM, 55, 5'11", 175lbs, seasoned NH area, likes keyskiing, reading, dining out, dancing and quiet times at home. Seeking another down-to-earthGWM, 49-65. ☎313668

SEEKING A FRIEND...
in all the wrong places. BBBM, widowed twice, 6'+, D/D-free, good sense of humor, loves cooking, the '60s era, camping, travel, dining, quiet times at home. Seeking WM, 40-62, similar interests. ☎315718

LET'S HAVE SOME FUN
GWM looking for a male, 29-38, to hang out with. Living in New Bedford area. ☎318748

SEEKING OUTDOORSMAN
GWM, 39, 6'1", blond/blue, very affectionate, caring guy, employed, enjoys hiking, camping and four-wheeling. Looking for GWM, 39-48, for friendship/and possible long-term relationship. ☎323309

GENUINE MALE
BM, 63, 195lbs, searching for GM, 25-60, for long-term relationship. Race unimportant. I hope I will find that special guy. ☎319516

WOMEN SEEKING WOMEN

BEST FRIEND
GF, 50+, seeks same with sincere, caring heart. Sense of humor a must. Looking for that special lady in my life. Stoneham/North Shore area preferred. ☎464291

LET'S MEET
SBF, 46, non-smoker, 5'8", attractive, dined locks, good sense-of-humor, Carribean descent, and speak 4 languages. Looking for one special femme,35-50, who believes in romance, trust, culture, politics, and passion. I love cooking, the outdoors, theater, travel, walks on the beach, and dining out on Friday nights. ☎313791

SEEK A TRUE GENTLEMAN
Outgoing, active woman enjoys walking, sports, politics and more. Looking for a very easygoing WM, 75-80, to share dinners, conversation and possibly more. ☎296678

MY OTHER HALF
SF, 43, wants to grow in life and accomplish shared goals with a SF, 40-50. I like playing pool, poker, having fun and enjoying life. ☎298433

FRIENDSHIP AND FUN
GWF, 45, h.homemade, blonde, 5'2", non-smoker, non-drinker, No drugs, seeking GF, for open-minded discussions, activities. I enjoy movies, arcades and comedy clubs. Melrose area. ☎328622

LAKE AUBURN WOMAN
...seeks same. Looking for a woman who is into nature, outdoors, loves animals, watching movies at home, home-cooking, romantic times. Art, nature, music is a plus. ☎314067

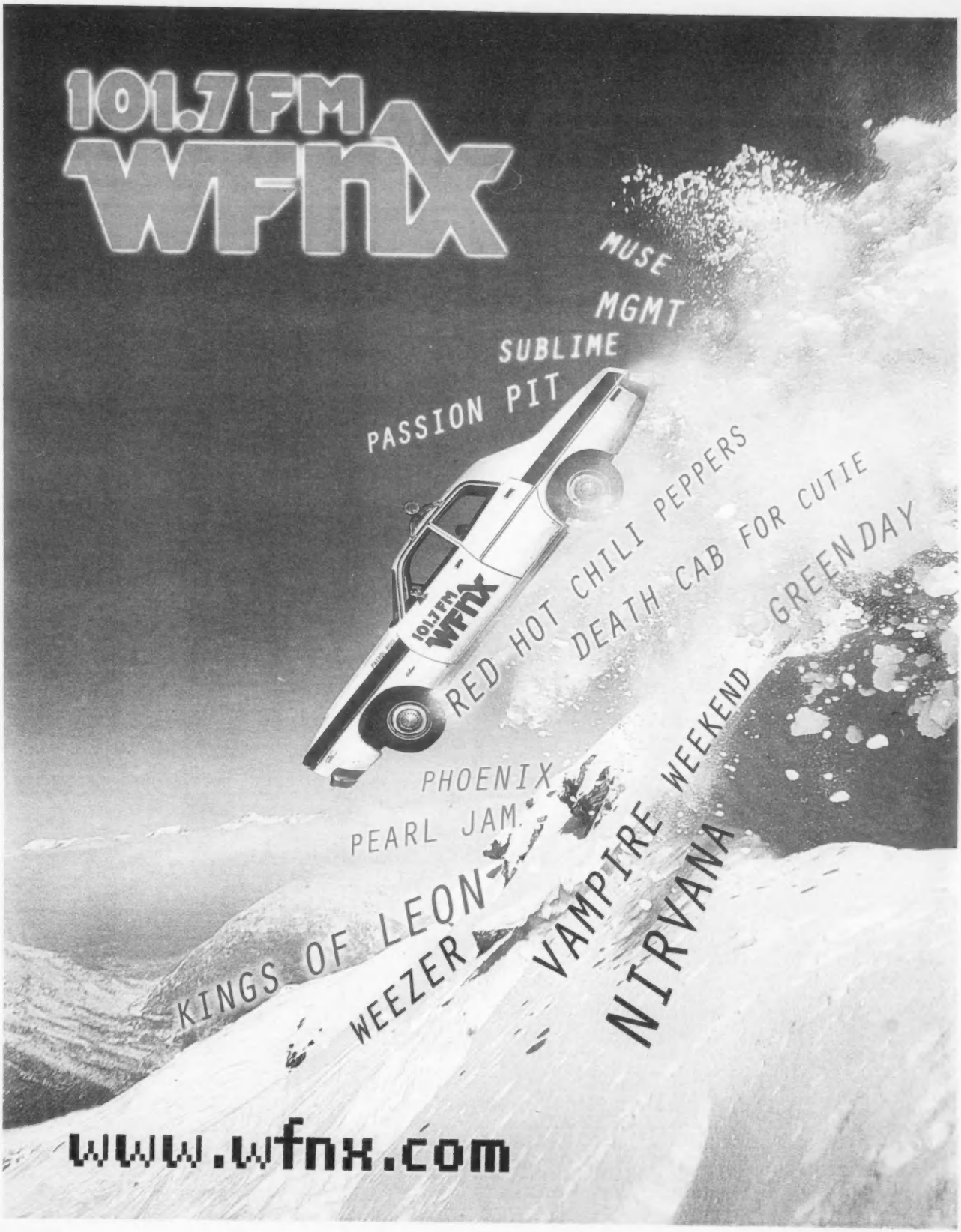
HIT ME UP
SBF in Cambridge, 52, 135lbs, looking for someone to hang out with and get to know. Call me, let's see what develope! ☎316308

I SPY

CAROLINE?
Zachary's, 9/19. Three "girls" out, you were driving from Plymouth. We talked, we kissed. I need your number again. ☎325516

COYOTE UGLY GIRL...
at Farmer's Table. Saw you Sunday morning at one end of the bar, wearing white tank top. I was in shorts, maroon print shirt, reading the paper. Moved by your smile; wanted to say hi but your friends were in the way. Let's do brunch again some time! ☎316585

M - Male, F - Female, S - Single, D - Divorced, W - Widowed, G - Gay, Bi - Bisexual, W - White, B - African-American/Black, H - Hispanic, A - Asian, J - Jewish, C - Christian, D/D - Free - Drug + Disease Free, WLTM - Would Like To Meet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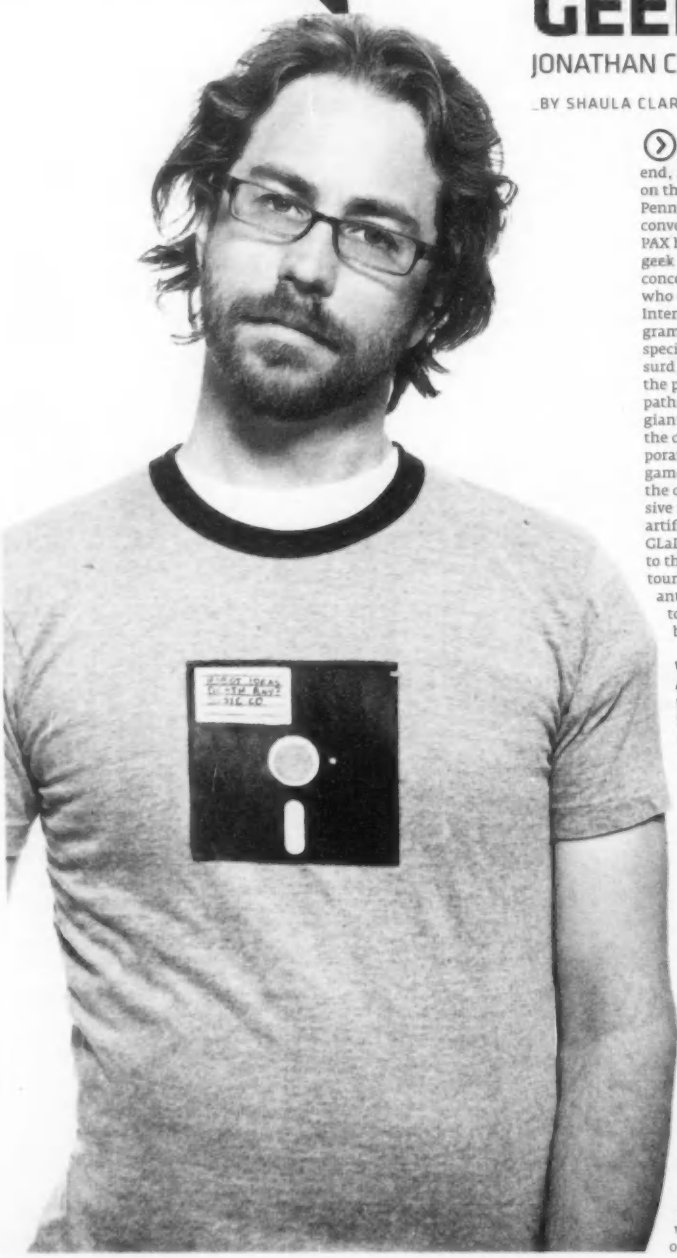
BACK TALK

Q&A WITH JONATHAN COULTON

"Somebody from Popular Science said, over a glass of whiskey, 'You should be our contributing troubadour and write an official song for our magazine.' And the next day, when we were all sober, it still made sense."



GEEK ICON

JONATHAN COULTON TALKS PAX

_BY SHAULA CLARK

A hurricane of pure video-game bliss is set to pummel Boston this weekend, as thousands of gamers converge on the Hynes Convention Center for the Penny Arcade Expo (PAX). For the gaming convention's first foray to the East Coast, PAX has amassed a mighty stockpile of geek icons, among them Saturday-night-concert headliner Jonathan Coulton, who exploded into the consciousness of Internet nerderati in 2006 with his programmer anthem "Code Monkey." Coulton specializes in simultaneously sweet, absurd, heartbreaking ditties written from the perspective of such difficult-to-empathize-with characters as zombies and giant squids. In "Still Alive," the closing song to Valve Corporation's smash action/puzzle game *Portal*, he immortalizes the chirrupy passive-aggressive rantings of a murderous artificial intelligence named GLaDOS. Last week, en route to the next gig on his six-date tour with They Might Be Giants, he took a few minutes to chat about PAX, bionic body mods, and *Portal 2*.

WHAT CAN NEWBIES EXPECT AT PAX? It's one of those things that could have easily become a trade show, but the people who run it are really intent on making sure that it is for the fans and for people who love gaming. So it's just sort of an awesome time for people to hang out and look at crazy people in crazy costumes and also to just play some games. . . . They do this huge rock concert for thousands of people, and it's a really exciting, thrilling thing to be part of a community that's so intensely focused in this one physical space instead of dispersed across the entire Internet.

HOW DID YOU GET HOOKED UP WITH VALVE? I did a show in Seattle, and afterward, a couple of people came up and introduced themselves and said they worked at Valve. And they said, "You should come talk to us. Come hang out in the office and meet some people." So I got to play an early version of *Portal* before it was finished, and [game writer] Erik Wolpaw said, "I've always wanted to have a video-game moment where it sort of devolved into a musical-theater number." So we kicked that around, and as it turns out, the best way to deal with that is to sort of put it at the end, as a little coda to the game when you finish it. And I was just thrilled with the way it turned out, thrilled with the way it was received.

ARE YOU INVOLVED IN *PORTAL 2*? Yes, I believe it's been announced, so I can say that they have asked me to do more music for *Portal 2*. And I'm very much looking forward to working with them again.

HOW DID YOU BECOME THE TROUBADOUR FOR *POPULAR SCIENCE*? Well, like all good jobs, that one happened because of a poker game at a futurist convention. I was at a thing called PopTech, and one of those nights I found myself at a poker game with several people, some of them being editors from *Popular Science*. Somebody said, over a glass of whiskey, "You should be our contributing troubadour and write an official song for our magazine." And the next day, when we were all sober, it still made sense. And then one of the first things we did was, they asked me to write a five-song album [*Our Bodies, Ourselves, Our Cybernetic Arms*] to go with one of the issues of their magazine. It was all about the future of the body and the way technology would transform body-related medicine — pharmaceuticals, artificial muscles, DNA scanning, all this stuff.

ARE YOU STILL AS GUNG-HO ABOUT MAKING YOUR WORK AVAILABLE THROUGH FREE MP3 DOWNLOADS AND CREATIVE COMMONS LICENSING AS YOU WERE WHEN YOU FIRST STARTED YOUR PROFESSIONAL MUSIC CAREER? Absolutely. I credit my success to that. People ask me all the time, "How did you promote yourself when you were first starting out?" And the answer is, I didn't. The Internet did it for me, and that was sort of the crazy plan I had. And I wasn't really convinced it was going to work, but there's no question in my mind that it did, and it continues to.

LAST QUESTION: AT PAX 2008, YOU RICKROLLED THE AUDIENCE. AT PAX 2009, YOU PERFORMED "MY MONKEY" AS "WIL WHEATON." HOW ARE YOU GOING TO TOP THAT THIS TIME? Quite honestly, I don't know yet. I'm runnin' scared. It's a lot of pressure. I've gotta outdo myself. Now you see the horrible burden of fame and success. There are a couple of things that are in the works. . . . We'll see if they pan out.

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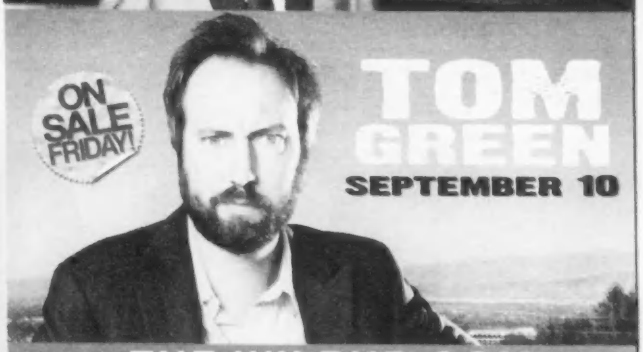

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